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Mother Playing With Her Child by Mary Cassatt. Lent by Metropolitan. See Page 16

THE NEWS MAGAZINE OF ART

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November 15, 1947

THE ART DIGEST

Vol. 22, No. 4 November 15, 1947
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The Art Digest is published semi-monthly October to May and monthly June to September by The Art Digest, Inc., at 116 East 59th Street, New York 22, N. Y., U.S.A. Peyton Boswell, Jr., President; Marcia Hopkins, Secretary; H. George Burnley, Business Manager. Entered as second class matter Oct. 15, 1930, at Post Office of New York, under the Act of March 3, 1879. Subscriptions, \$4.00 a year in U.S.A.; Canada and Foreign, \$4.40; single copies 35 cents. Change of address: Send both old and new addresses and allow three weeks for change. Not responsible for unsolicited manuscripts or photographs. Editorial and Advertising Offices, 116 East 59th St., N. Y. 22, N. Y. Telephone PLaza 9-7621. Indexed in Art Index.

Henry Varnum Poor Answers

SIR: Since Ralph Pearson has mooned over the Pepsi-Cola show through two of his columns and heckled me by name in both of them I presume he wants an answer.

First, Mr. Pearson, I think that if you just walk around using your eyes, and can disabuse your mind of those twin concepts that seem to govern almost all our art criticism—looking for *important* examples of *important* painters—then you'll find that the Pepsi-Cola show is good. You'll find some fresh, sincere expressions from painters whose names you've never heard; and that I find very heartening. I don't think that the carefully selected Carnegie of "important" examples by "important" painters avoids mediocrity any more successfully.

I hope Pepsi-Cola doesn't feel let down. Probably they do somewhat, for more well-known names would make the show more popular, and of course they want to be popular. But I hope they'll stick to their open, democratically juried shows, and not make the mistake of blaming juries, either of selection or award, as long as they act seriously and with conscience. That's all you can ask of any jury. You can't expect to agree with them.

People have never agreed about contemporary art while it was in process of forming under their noses, so to speak. It's too close to you, and different people see and value different things. When it's all done, and a personality has demonstrated itself by an accumulated lifetime of work, then we can all see it and agree—it seems clear as daylight.

Therefore the principle of a democratic jury is more important than the things they select. That principle means continued freedom of expression and opportunity; keeping the soil free from poison so that continually fresh things can grow. Even when juries have abused that freedom the rejected work has lived to become more important than the works accepted—but it all thrives on the principle of a jury representing different points of view.

I don't believe Pepsi-Cola feels let down. Last year the first award must have set their teeth on edge, as it did

[Please turn to page 31]

2 GALLERY EXHIBITION

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Abstract Questions

SOME CRITICS, museum directors and dealers are convinced that those who visit the Chicago Art Institute's exhibition of American Abstract and Surrealist Art are attending the wake of a great movement that was conceived by Braque and Picasso before the Armory Show, hit its peak in the 1920s, and is now dying on the vine. Having suffered before so much bad, imitative abstract art in New York, we can understand this attitude—especially that of progressive crusader Bulliet, whose *Apples and Madonnas* was the first defense of modern art most of our generation ever read. And yet, I feel the verdict is too sweeping.

Abstract symbols, since the days of the cave and cliff dwellers, have spoken an international language, breaking through the barriers of national consciousness from one age to the next. Today we are trying to live in an international environment, having learned at high cost that the science of transportation has dwarfed all frontiers. And since the environment of the artist is vastly more important than his heredity, it would seem that the future of abstract painting in America rests largely upon the success of the United Nations to weld warring political factions into "One World." Right now it looks as if failure at Lake Success, more significant than any exhibition, justifies the swing to the right in art as well as politics.

However, the value of the true artist is not his ability to mirror his environment, but to interpret it in terms that evaluate the past and foretell the future. Are our abstract artists behind their time? Or are they prescient?

Why not gamble a little longer on the future of the youngsters in Chicago? None of them may be creative giants, but they do indicate that the levelling of the peaks has raised the valley floor of this essentially decorative art.

Howard Devree Named

THE CONTEMPORARY ART WORLD, after a brief interlude of worry, is now able to relax and congratulate itself on the appointment of Howard Devree as art critic of the *New York Times*, succeeding the late Edward Alden Jewell. This is the most important post in American art criticism and, like the one-man jury system, much depended upon the choice of the right man for the job. Devree is eminently qualified to take over the reins, both through native ability and experience. Joining the staff of the *Times* 21 years ago, he was associated for the last 15 years with Mr. Jewell on the art page. Each season he covered hundreds of exhibitions, viewed thousands of exhibits, good, bad and mostly indifferent. Always he was careful and thorough in his evaluation, lest he miss that single grain in the mass of chaff—and any of his colleagues can testify that this spells downright hard work, and scant appreciation.

Devree is a graduate of the University of Michigan, where he specialized in aesthetics. He began his newspaper career on the *Kansas City Star*, where he wrote art and literary criticism. Before coming to the *Times*, he was an editorial writer for the old *New York Globe*. Aside from his duties as *Times* critic, he lectured at various museums and wrote special articles for leading art publications, including the

Magazine of Art, where he first demonstrated his innate talent. Readers of *THE ART DIGEST* are also familiar with his level-headed attitude. Devree came up the hard way; in his new position he should contribute a stimulant to the vanishing dominion of American art criticism.

* * *

THAT LITTLE PATCH OF BLUE:—Reports from Amsterdam are that Hans van Meegeren, famous Dutch faker of Vermeer and De Hooch, has been sentenced to one year in prison for selling eight paintings for a net take of \$2,800,000. Somehow we cannot help a sneaking admiration for the clever Dutchman and hope his period as a guest of the state will not impair his mind or his skill. Not only did he fool the professional art experts and the Rotterdam Museum, but unloaded a *Christ and the Adulteress*, Vermeer-style, on the departed Hermann Goering. The court ruled that the fakes will be returned to their owners, with the Goering job going to a reluctant Dutch Government. Artists should sense a sympathetic spirit at the words of Van Meegeren, as he pleaded innocent of fraud: "I only wanted to prove my own genius. The critics always misjudged me."

* * *

NATIONAL CERAMIC ANNUAL:—Opening at the Syracuse Museum, a little too late for inclusion in this issue, is the 12th National Ceramic Exhibition—an annual event that holds equal importance in the field of pottery and ceramic sculpture as the Carnegie does among painters. Now on view at this pioneering museum (until Dec. 7), are examples of the best in ceramic art from all sections of the nation—well worth a visit and perhaps a purchase, for here the abstract comes into its own as a functional adjunct to better living. From Syracuse the exhibition starts a nation-wide tour. An illustrated story will appear in the Dec. 1 *DIGEST*.

* * *

SOUTHEASTERN CIRCUIT:—Because it is self-evident that the healthy growth of art appreciation in America is closely geared to the dissemination of art knowledge afar from the cement confines of 57th Street, it is encouraging to note the progress of the annual exhibition of contemporary American paintings among several Southeastern art and educational institutions. It is the privilege of the *DIGEST* editor to act as a sort of permanent juror on this valuable project, serving this year with Mrs. C. Shillard-Smith, L. P. Skidmore, Lamar Dodd, Ralph H. McKelvey and Alonzo M. Lansford. Working hard for four days, we, especially my colleagues, combed "The Street" to assemble a small but choice exhibition that would reflect the dominant trends in American painting today. This year visitors will find more of the new names, which will be the big names of tomorrow.

After opening at the University of Florida, the exhibition follows this schedule: University of Georgia, to Nov. 23; Mint Museum, Charlotte, Nov. 30 to Dec. 14; Morse Gallery, Winter Park, Fla., Jan. 11 to 25; Clearwater Museum, Feb. 1 to 15; Sarasota Art Association, Feb. 23 to Mar. 7; Telfair Academy, Savannah, Mar. 14 to 28; Wesleyan Conservatory, Macon, Apr. 4 to 18; High Museum, Atlanta, Apr. 25 to May 9; and Augusta (Ga.) Art Club, May 16 to 30. We hope you will like the show, or at least visit it.

ART DIGEST—NOVEMBER 15, 1947

	Page		Page
Berlin Newsletter	4	Niles Spencer Exhibits	15
Bulliet on the Abstract	8	Joe Jones Shows	15
Chicago Surveys the Abstract	9	Charles Hawthorne Memorial	16
Alexander Brook Exhibits	11	Honoring Mary Cassatt	16
Saul Schary Shows	11	Henry Gasser Shows	17
Roger De La Fresnaye	11	Regarding Boston	18
San Francisco's 2nd Annual	12	Patron Painters	19
Matta Parables	12	57th Street in Review	20
Gifts of Edgar Degas	13	Printmakers 32nd Annual	22
Philadelphia Watercolor Annual ..	14	Palette Patter	26

A Movement Dies

By C. J. Bulliet

CHICAGO:—The musty, dying breath of a once noble art movement, Parisian Cubism, pervades the atmosphere of the galleries in the Art Institute of Chicago where is hung the Abstract and Surrealist show, styled drolly the 58th Annual American Exhibition.

Callous, careless visitors, surging through the exhibition, wise-cracking and grimacing, are blithely unaware that they are in the presence of impending rigor mortis. Let them have their fun, they know not what they do.

Pablo Picasso, many years ago, explored Cubism to its farthest frontiers. Since then his multitude of followers, including the Cubist Picasso himself, have been imitating the Picasso of the teens of the century, weakening and making puerile the original inventions. The versatile Picasso has been wise enough to explore many other fields.

From Cubism sprang a multitude of variations, known collectively as the Abstract, and these, too, have run their courses.

But this all is a profound secret, known only to a few of us initiates, hidden from the beast of the field and the fowls of the air, including assemblers and sponsors of American Modernistic shows, the painters of pictures hung therein and the instructors of such painters even in our foremost art academies.

Our American Abstraction, as seen in the Art Institute show, is of small

consequence artistically because it is practically wholly imitative and is inferior to what has gone before it. It is an imitation, moreover, of an imitation. Certain clever commercial artists have learned to translate the Cubism of Picasso and the Fauvism of Matisse into a smart, shallow language that will catch quickly the eye and the untutored mind of the multitude. You will see this art on the billboards and in the advertising columns of the slick magazines. These artists have made a financial success of their adroitness.

The schoolmasters have been keen to observe and to codify this language. Now they are passing it along to their students, translating it back into "fine art." It is the methods of the commercial artists rather than of Picasso and Matisse that you will observe in the 58th Annual American Exhibition.

This American Abstract art is an art of mannerisms instead of an art based on fundamentals. The abstract has been in art since before the dawn of civilization and will continue to be in significant art until the atom bombs or the bacteria wipe out civilization and savagery, too.

These mannerisms are easy to imitate by anybody who can find the compass and the rule he used in high school days in plane geometry.

How to make these imitations significant is a far more difficult question than how to paint a passable naturalistic portrait or landscape. You will glimpse something of this truth if you will compare the simple rectangles and squares of Piet Mondrian with the accurate but lifeless imitations

that take up a whole wall at Chicago.

There is something subtle and intangible that renders a particular work in any of the arts either valid or phony. It is akin to what is known as "personality" in a woman. She may have the lines of a Greek goddess plus a Lily Dache hat, but if she lacks "personality" it is just too bad. There are billions of iambic verses in English literature but only a few thousands of lines of poetry, including Shakespeare.

The most accurate of the imitations on the walls at the Art Institute lack "personality."

A picture or a piece of sculpture has to be endowed by its creator with a certain aura from the creator's soul. Picasso could invent Cubism, because his personality had absorbed the mathematical decorations of the Alhambra, created by a succession of generations of artists seeking the beautiful, without violating the Mosaic commandment against human portraiture.

Raphael could create a magnetic Madonna, because of the exuberant Italian Renaissance reaction against the stolid Byzantine restrictions, coupled with the fact that he found in his girl mistress, La Fornarina, the charm with which his imagination conceived the new, human Virgin.

Claude Monet could paint his glorious sunsets, because he had learned to leave his dark studio and go out into the open air to set up his easel at the very time the science of optics had found the connection between light and color.

For two centuries, multitudes of
[Please turn to page 30]



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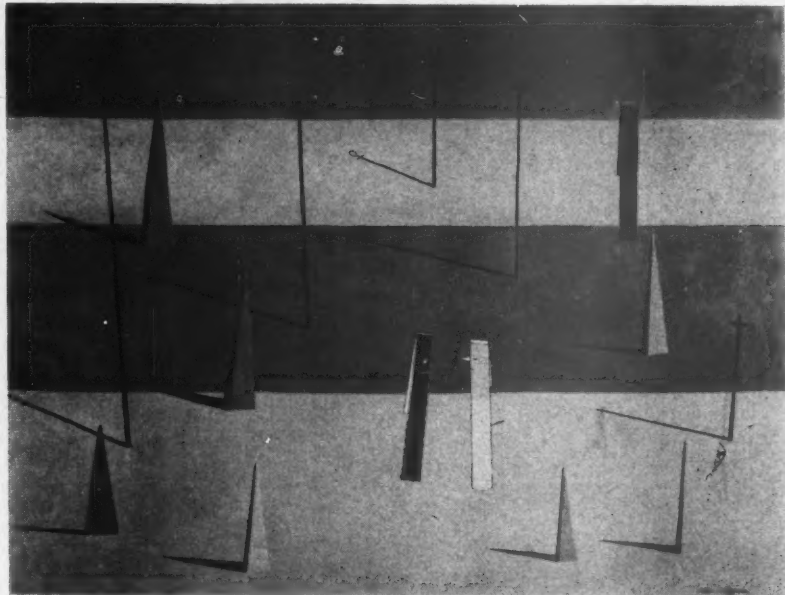
Vol. 22, No. 4

The News Magazine of Art

November 15, 1947



Spectre of Kitty Hawk: THEODORE J. ROSZAK



The Astronomical Experiment: ATTILIO SALEMM

Chicago Surveys the Abstract and Surrealist Art of America

CHICAGO:—Breaking a tradition that has lasted more than half a century, the Art Institute of Chicago has replaced its annual All-American exhibition with a nation-wide survey of Abstract and Surrealist American Art (until Jan. 12). According to Director Daniel Catton Rich, this marks the beginning of a series of theme exhibitions that will subsequently review such other dominant schools as Traditionalism, Realism, Expressionism, Romanticism and Fantasy. It is his belief that the Chicago annual had reached a time for change, and despite the moans of excluded artists, it appears that the Institute has performed a signal service for the art world as a national unit.

The success or failure of a work of art is gauged by whether or not the artist has achieved his objective; using this same yardstick for measuring an exhibition of many works of art, it must be admitted that the Institute has succeeded in presenting a true cross-section of abstract and surrealist art in these hectic, confused days of pseudo-peace. Frederick A. Sweet and Katherine Kuh, of the Institute staff, travelled 24,000 miles, more or less, visiting studios, museums, dealers and collectors, to select the 256 exhibits. It was a pioneering effort, and naturally they made some mistakes (Marin and Tomlin are missing); but their "hits" are far in the ascendancy—especially among the new talent uncovered by their first-hand exploring. Almost one-third of the exhibitors are unknown to museum walls.

The news out of Chicago is not who won the prizes, but the unveiling of these new talents, which time after time steal the spotlight from such 57th

Street "regulars" as Robert Motherwell, Alexander Calder, Arshile Gorky, Jackson Pollock, Pavel Tchelitchew, Paul Burlin, Arnold Blanch, Milton Avery, Ben-Zion and Georgia O'Keeffe. In their stead, there emerges such comparatively unknowns as Hans Burkhardt, who pays the rent by finishing furniture for M.G.M.; Robert Preusser, who teaches at the Houston Museum; Charles Seliger, one of the two youngest exhibitors; Howard B. Schleeter, from the Southwest; Duncan Stuart, who teaches at the University of Oklahoma; John O'Neil, also from Oklahoma; Charles Quest, who teaches at Washington University; and Tom Ben-

rimo of San Francisco (former commercial artist exhibiting his first picture).

Also, compare the plastic stuttering of the exhibits by Lee Gatch, David Burliuk, A. D. F. Reinhardt and Mark Rothko with the vital, new works by Russell Twiggs, Knud Merrild, Howard Warshaw, Audrey Skaling, Margaret Tomkins, Leon Bishop, Julius Engel, George Harris, Richard Koppe, George McNeil, Emil Bistram, Fred Conway, Seymour Franks, James Fitzgerald, Ezio Martinelli, Howard Gibbs and William Saltzman. Some of these have had New York debuts, but the majority await recognition, other than Chicago.

The common denominator linking these exhibitors is respect for craftsmanship; they are skilled in draftsmanship, color harmonies and the basic verities of design relationships, disproving the popular fancy that the abstract is the refuge of those who cannot draw. Abstraction is, admittedly, a decorative art (other than its amalgamation within the framework of all great representational art), but, as these newer exhibitors prove, there is good and bad abstract art, just as in any other phase of art expression.

Now to the prize winners: a jury composed of Alfred H. Barr, of the Museum of Modern Art; Gyorgy Kepes, professor of design at Massachusetts Institute of Technology; and Henry R. Hope, chairman of the art department at Indiana University, distributed the \$5,300 prize purse (aside from the Blair and Cahn prizes and the French Medal).

The jury's first choice was Rico Lebrun's *Vertical Composition*, an abstract conception of a broken axle and two wheels, symbolizing holocaust and de-

Cyclops: WILLIAM BAZIOTES





Vertical Composition: RICO LEBRUN

struction. They gave Lebrun the Harris \$500 prize, since it was not eligible for the \$1,000 Campana Purchase Prize. It is a good choice.

The rich Campana prize, perhaps through compromise or default, went to *Cyclops* by William Baziotes, a picture bilious in color, sloppy in craftsmanship and ignorant in design. Technically it ranks as low man among James Fitzgerald's *Totemic Figures*.

Eugene Berman, surrealist painter and ballet designer, won the Garrett \$750 purchase prize with a beautiful example of his Italian Baroque decadence, *Bella Venezia*, this time with worm-holes even in the sky. Keith Mar-

Bella Venezia: EUGENE BERMAN



tin was awarded the Blair \$600 purchase prize for his watercolor sketch, *Tragedy of Hamlet*, bringing the Bard and his Gloomy Prince up-to-date. There can be little objection to rewarding Alexander Calder's inventive imagination with the Mather \$300 prize; what hurts is calling this mobile dingbat a piece of sculpture.

The Logan Medal and \$500 prize was well earned by Theodore J. Roszak's *Spectre of Kitty Hawk*, expressing the destructive power of men who fly. To quote Peter Pollack: "Resembling the skeletal structure of some prehistoric bird, the sculpture is fraught with horror and threat."

Attilio Salemmé took the \$500 Witkowsky prize with *The Astronomical Experiment*, one of his clean-cut, geometrically-designed canvases featuring triangular figures in space. The Blair purchase prize of \$400 was voted to Boris Margo's color-poem *Sanctuary*. Morris Graves, using the white-writing technique of Tobey (who here reaches the point of diminishing returns), depicted the surging power of a running sea in *Black Waves* and won the Harris \$300 prize. The Kohnstamm \$250 prize was voted to Harry Bertoia for his non-objective monoprint, *Silent Colors*, pleasantly decorative.

Serge Chermayeff, distinguished architect and designer who succeeded the late Moholy-Nagy as director of Chicago's Institute of Design, won the \$100 Florsheim memorial prize. Richard Koppe, teacher at the Institute of Design, was given the Cahn \$100 prize for *Rotating Wires*, combining craftsmanship and thought in the abstract idiom. Harry C. Fockler, student at the Art Institute, took the French Gold Medal with a red and black explosion called *Hiroshima*. Honorable mentions went to Felix Ruvolo, Paul Ninas, Knud Merrild and Robert B. Howard.

Since one reason for juries is to disagree with them, it is normal to ask how the Chicago judges overlooked John Heliker's jewel-pigmented *Perilous Night*, Charles Howard's handsome *Dove Love* and Cady Wells' *Interlunar Sea*, perhaps the top abstractions in the show. Also such four-star exhibits as Vance Kirkland's *Five Million Years Ago*, Julio de Diego's *Nichos* (best of the five pictographs), Werner Drewes' green harmony in *Composition. 285*, William Fett's "wet" watercolor called *The Green Earth*, Ralston Crawford's *Tour of Inspection*, Rudolph Weisenborn's excellent *Metropolis*. From the museum acquisition point of view, the most important exhibit is *Melancholia*, a triptych by Karl Zerbe (at \$2,000 it is a bargain). In this company the Zerbe looks almost conservative.

The surrealist section of Chicago's survey plays second-fiddle to the abstract. The Salvador Dali portrait of Mrs. Charles H. Swift is almost straight chromo (maybe Dali dollars are coming too easy these days). Ivan Le Lorraine Albright, now married into the Patterson clan, calls his exhibit *The Apparition*; it is just that when one remembers his earlier triumphs. Jimmy Ernst overshadows famous papa Max Ernst, in quality if not in area. Outstanding among lean pickings are Dorothea Tanning's *A Very Happy Picture* (it is);

Kurt Seligmann's *The Great Waters* (beautiful technique); Julia Thecla's *I Looked Into a Dream* (small, and filled with fantasy); and the exhibits by Yves Tanguy, Richard Taylor, Kay Sage, Charles Rain, and Enrico Donati.

Sculpture, the natural outlet for the abstract, should have been given greater stress in Chicago, but once again, I suppose, the handicap of transportation entered. Isamu Noguchi's *Avatar*, notable for its polished and intriguing forms, is outstanding, a "stopper" in the exhibition. Also double-checked are Adaline Kent's *Dark Mountains* (like several other exhibits showing the Henry Moore influence), Foster Jewell's *Blades of Grass No. 30* (the artist is a brother of the late Edward Alden Jewell; lives in Santa Fe); Bill Hendricks' *Jnaj*; and the two John Flanagan heirs, John Baxter and Jean Tock. David Smith's *Pillar of Sunday* is a glorified weathervane, and Peter Grippe's *Figure in Movement* is as *chichi* as the bustle on a debutante's "New Look."

Fortunately, the organizers of the Chicago exhibition were too intelligent to claim that this is the new American art. They recognized that we are living in times of international thought, as opposed to the nationalism of Benton, Curry and Wood, and that the abstract is an international language, bearing only slight kinship to regional aesthetics, which, in turn, reflected the striving of a people for insular independence. Hence, we have at the Chicago Institute an entire wall devoted to the *metier* of Mondrian—only Mondrian isn't there. The exhibits are by Fritz Glarner, Burgoyne Diller, Josef Albers, Daniel Massen and Sidney Budnick.

This, perhaps more than any other facet, illustrates the timeliness of the Chicago exhibition. Only time is running out, as America faces recurring crises. Maybe the next stage is epitomized by the Zerbe triptych.

—PEYTON BOSWELL, JR.

Sculpture From Africa

PHILADELPHIA:—A small but discriminating collection of African sculpture, recently acquired from a European collector, is now on view at the Carlen Galleries where it should attract all art-minded Philadelphians and students of modern art. For aside from its considerable intrinsic value, the exhibition illustrates one of the best sources of much contemporary art.

Included are a 17th century woeful bronze leopard (Benin), a rare decorative work cast by methods learned from the Portuguese and based on a lost Chinese technique; two figures of gods worked with subtlety, sophistication and splendor in copper and brass on wood (Ba Kota of Gabon) that are part of the source material successfully exploited by Klee; a beautiful bronze relief of a standing figure (17th century Benin) that combines a flat decorative pattern of grace with solidly modeled forms of boldness and conviction, and other distinctive works.

Prices, incidentally, which start at \$20 for charming small Ashanti gold-weighting pieces are among the lowest encountered for authentic work of this quality.—JUDITH KAYE REED.

Schary Turns Classic

PAINTINGS BY SAUL SCHARY, at the Joseph Luyber Gallery, are a gratifying proof that art need not seek a *succès de scandale* through eccentricity and extravagance to express the essential canons of modernism—logical order and systematic arrangement. Moreover, these canvases emphasize the often-forgotten value of the "subject picture," as a means not to exploit virtuosity, but to record the intensity of the artist's personal reactions.

Schary, once a practitioner of abstraction, has recently turned to what may be termed traditional art. Or, if one can free himself from the connection of the term from dead Greeks and deader Romans, to classical art. For his art is classic in its sustained balance of the thing to be said with the means of its expression; it is further classic in its formal order and its rejection of disturbing interests. It indicates that the artist has passed through the discipline of cubism and the influence of the first modern, Cézanne, to a full, rich personal idiom.

Schary has always been a finished craftsman; his accomplished drawing and brushwork stand him in good stead in these recent works, whether landscapes, figures or still lifes. In such canvases as *Nude with Victorian Carpet* or *Bending Nude*, the warmth of flesh tones and spacial existence give the figures an inner vitality. There is no suggestion of a model in a tiring pose.

Schary's richness of color, often obtained by underpainting, subtly related to the pattern of light planes, lends this same vitality to the landscapes that escape from naturalism into an imposing realism that reveals the artist's translation of observed facts on his own terms. Especially noted in an impressive showing of many aspects were: *Abandoned Mill*; *Ballet Head*, *Karen* and the still life, *Mellon*. (Until Nov. 22.)—MARGARET BREUNING.

Girl with Blue Housecoat: SAUL SCHARY



Young Pianist: ALEXANDER BROOK

Beauty and Texture of Alexander Brook

FIFTEEN YEARS AGO a critic observed that Alexander Brook had "found himself and achieved a powerful style of his own, lifted his art into the noble realm of creative painting . . . solid, with central vision . . . joining craft with moods of lofty beauty." The soft contours and beauty of texture which are Brook's signature, the wistful children, the serious adolescents and thoughtful adults that are now to be seen at the Rehn Galleries, should be more satisfying, if not so newsworthy, as they were when Malcolm Vaughn wrote of them many years ago.

Brook hasn't changed much, he has only grown "more so," but there is neither monotony nor repetition in his first show in almost seven years. The familiar paintings, the fine portrait of *Gina* and the determined, if not too-

self-assured young farm boy in *Which Way to Sunbury*, are fresh and rewarding with each viewing. The unfamiliar ones are so characteristic—the Brook tilt of a head, an expressive back and shoulders, a poignant, pensive look, the subtle shading of a background and pearly flesh tones—that they take on the constant personality of old friends.

In this exhibition of 41 canvases, from the large, typical and very new *Young Pianist* to a series of three tiny heads and a landscape all effectively set in a piece of weather wood, there are far too many canvases that call for comment. Let us just note for consideration the wide-eyed *Naomi*, the excellent profile of *Red Top*, an almost heart-breaking little *Waif* and a *Mood* completely expressed in a back and shoulders.—JO GIBBS.

De La Fresnaye, Classic French Cubist

THE SELIGMANN GALLERY is exhibiting a welcome display of watercolors and drawings by the classic French cubist, Roger de la Fresnaye, whose large *Conquest of the Air* was recently acquired by the Museum of Modern Art. (see DIGEST cover Sept. 15).

La Fresnaye, whose brief working span was interrupted first by service during the first world war and then ended abruptly by death when he was only 40 years old, is less known than most of his famous contemporaries, probably because his own painting aspirations led him to seek a different goal, one his short life did not permit him fully to reach.

Most of the current pictures, recent

arrivals from France, were painted after 1914, a year that marked the close of his cubist period. Indicating his transition, however, are the two oils included.—*July 14*, the last large canvas from his brush, and *Bottle and Pipe* (loaned by the Modern). The latter is quite different, being darker in color, more finished in appearance. It also achieves strength through good color and balance of forms.

The later watercolors and drawings range from such finely-drawn studies as the *Classic Head* (1924), softly washed in red crayon and revealing his admiration for Redon; to a witty, graceful semi-abstract watercolor, *Officer*. (To Nov. 30.)—JUDITH KAYE REED.



Mantel Arrangement: HOBSON PITTMAN. \$500 Second Prize

San Francisco Opens Second National Annual

By Arthur Millier

SAN FRANCISCO:—It is difficult to report objectively upon a national painting exhibition—the second annual of the California Palace of the Legion of Honor which opens in San Francisco Nov. 18—if one is a member of the jury of selection and award. This writer had that honor with Wright Ludington, Santa Barbara art collector and painter, and Dr. Ray Faulkner, executive head of Stanford University's art department, also a painter. Thomas C. Howe, Jr., director of the Palace, was a member of the award jury only.

The exhibition consists of 150 paintings invited from artists and art dealers, mostly Eastern, and 94 paintings chosen by us from 403 submitted from many States. The preponderance of submitted pictures, however, was from the San Francisco region and it is

these pictures which make this show differ from any exhibition with similar prize money (\$2,500) in the United States.

The invited paintings, selected by Mrs. Douglas MacAgy, assistant to Howe and wife of the director of the California School of Fine Arts, run the gamut of the best conservative to abstract painting of the sort the East respects. A non-objective Baziotes is balanced by a Speicher portrait of a man with a gun. A cottage by a road as Hopper paints it is equalized by a Max Weber figure piece. Mrs. MacAgy chose one of Ruvolo's strange dark figures but she also selected a Walter Stuempfig picture of buildings in an upper New York State town, representational with an 18th century Venetian feeling about the sky.

The West Coast paintings accepted are far more "advanced" than most

of the Eastern ones. San Francisco's moderns luxuriate in the abstract and non-objective and maybe New York's dealers, apparently avid for more artists in this field, should case the city on the Golden Gate.

There are almost no landscapes in the Western section, certainly none to compare with the fine green one by Sidney Laufman. But there are, large canvases that fairly exult in rich color and varied textures.

Stephen Greene won the top prize, \$1,000, for *Limbo*, a large horizontal picture—golden-yellow space with a bronze-yellow platform from which rises a slender orange ladder. Four lost youths gesture upward. Two crutches complete this strange, haunting picture. It has a slight, but only slight, Ben Shahnish flavor.

Hobson Pittman's *Mantel Arrangement*, second (\$500) prize winner is at an opposite pole. This is a delicate, graceful flower piece in blue to violet which avoids his usual stereotype.

The third prize piece, *Les Separés Vivants* by Matta (\$250) conveys an extraordinary feeling of energy. Two of his strange linear figures just manage to touch spiky hands.

Eugene Berman's *Dead Life, Sea Lion Skull, Driftwood and Coral*, first honorable mention with \$150, strikes a new note for this artist. It is entirely in sea greens and quite substantial.

Henry Lee McFee took second honorable mention (\$100) for *Golden Leaves*, a large, perfectly organized and painted canvas of big leaves in the dusty golden tone of California's fall.

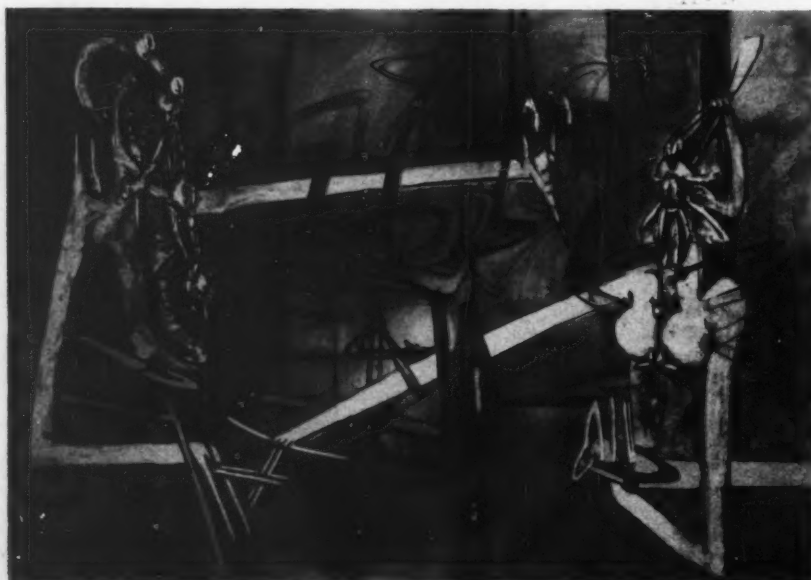
The only example of San Francisco's modernism to win cash is Dorr Bothwell's *Idea and Forms* (\$50), abstract shapes and lines sharply defined on a white background, every form and line perfectly related to the surrounding space.

Matta Parables

IN THE BEGINNING, a gifted young Chilean, Matta Echarren, built his cosmos. Certainly it was without form, but light exploded in vivid color, promising in an exciting fashion that something was about to happen in infinite space. The cosmos taken care of, Matta skipped the earth, the waters and man as an individual, and turned his attention to symbolic commentaries on the problems and evils of a bewildering and sometimes terrifying civilization.

His most recent paintings in the latter vein, now at Pierre Matisse, were shown first in Paris last summer in a large retrospective exhibition. Finally released from customs, these huge, mural-like canvases (up to 81 x 144 inches) make an impressive, if not exactly soothing, sight.

Matta paints in parables the Industrial Revolution and what it has done to individuals, using symbols that are as old as the apocalypse and as new as a plastic test tube—a spiky, spidery civilization filled with anxiety, and inhabited by human-vegetable-insect-robot figures that are tortured, torturing or trapped. That he manages all this with amazing invention of forms arranged to fill to best advantage a canvas of any size should not be news to anyone. (Until Nov. 22.)—JO GIBBS.



Les Separés Vivants: MATTA. Awarded \$250 Third Prize

Hensel Hits New York

EERIE, ELONGATED LADIES and lean gentlemen, not quite of this world are the favored subjects of Hopkins Hensel in his first one-man show in New York, now hanging at the 57th Street branch of the Grand Central Galleries. It shouldn't be too long before these haunting creatures win for their creator a major, national reputation, for they are as distinctive and unforgettable in their own way as were the swan-necked ladies of Modigliani. Furthermore, this 26-year-old Bostonian has admirable technique, and a way of laying one color over another in a sometimes luscious, always subtle, fashion.

The paintings are quite uniform both in mood and execution. The inclusion of two or three earlier works indicate Hensel's consistent line of development, and the shaking off of even slight influences.

Particularly commendable among the recent works are *Pink Clowns*, with its interestingly textured background, a nostalgic *Remembrance of a Costume*, a haunted *Indian Summer* and the hypnotic little *People Watching*. The latest canvas, *Peggy*, is a handsome piece of painting, but in feeling it is precariously close to decadence, something which the artist might do well to avoid. Antiqued paper and suitable frames add to the Old Master look of a group of delicate drawings. (Through Nov. 22.)—JO GIBBS.

Pink Clowns: HOPKINS HENSEL



Craftsmen's Equity Formed

A group of 75 goldsmiths, silver-smiths and other professional workers in the fields of ceramics, jewelry, textiles and plastics, got together in New York recently and formed the Craftsmen's Equity. According to the newly elected president, Arpad Rosti: "The organization will assure contemporary craftsmen that their skills and products will not be unused through badly defined production and distribution procedures."

Plans are under way for a national organization, and a First Winter Show will be held at the Barbizon Plaza from November 19 to 30.

November 15, 1947



Femme au Tub: EDGAR DEGAS

Reviewing the Gifts of Edgar Degas

THE CURRENT EXHIBITION of paintings and drawings by Edgar Degas, at the Durand-Ruel Galleries, emphasizes the unusual character of his art. For Degas mingled the classicism, inherited from Ingres, with the opposing technical procedure of Japanese prints, as well as with the new tenets of luminism. Yet it is obvious that whatever influences he underwent, he assimilated them to the peculiar quality of his genius.

Degas was a realist in that he painted the tangible objects of the world about him, believing, doubtless, with Courbet that if there were angels, he had never seen them. But his special gift as a realist lay in his ability to present the familiar in an unfamiliar aspect, to gain the pleasing shock of the unexpected through the novelty of his design. While he was a realist, he was never a literalist, for he was not interested in setting down a likeness of the thing before him, but his own, definite reaction to it.

His desire to express the flux of movement, the resiliency of bodily gesture, the emergence and dissolution of forms under fugitive light and color was aided by his contact with the Ukiyoye prints that displayed only fleeting phases of the actual world. In the series of pastels shown here, this Oriental influence is apparent in the decentralized composition, the spotting of light and dark passages in apparent casualness but in actual subtlety of balanced design.

Any of these figure pastels, such as *Après le bain* or *Femme au tub*, also display the artist's masterly draftsmanship, the flexible, synthetic line that

built up form with an inner tension of palpitating life. Each of them suggests the most delicate balance of physical pose, endowing a single movement with a dynamic quality that suggests an ensuing gesture. Moreover, these handsome arabesques of design are accentuated by his genius for color and his tactful use of it in exquisite relations.

While the pastels represent perhaps Degas' highest achievement, the paintings of the exhibition display many facets of his accomplishment. *Les Repasseuse*, contrasts the muscular resilience of the woman's relaxed body with the tense force of her companion's weight on her heavy iron. And *Portrait d'homme* exemplifies the claim that portraiture was often Degas' finest work. The simplicity and directness of this presentation produces the effect of an unposed work, while the sympathetic penetration of character suggests the enigma of human personality revealed through the artist's insight. (Until Nov. 29.)—MARGARET BREUNING.

It Was a Record

The 16,000 people who visited the Art Institute of Chicago in one day, before the turn of the century, to see the Doré paintings, was a record (see Sept. 15 DIGEST). Now Director Jerry Bywaters writes that more than 20,000 people visited the Dallas Museum on one day between the hours of 1 p.m. and 6 p.m. during the Texas State Fair. All told, 115,000 visitors saw the three special exhibitions prepared for them during the two weeks of the Fair, and, as predicted, Rosa Bonheur's *Horse Fair* was the popular favorite.



Chandelier: ANDREW WYETH. Awarded Dana Medal

Philadelphia Presents Prints and Watercolors

PHILADELPHIA: An unusually lively group of prints and drawings steals the show in the 45th Annual Exhibition of Watercolors and Prints, now on view with the 46th Annual Exhibition of Miniatures at the Pennsylvania Academy of Fine Arts, until Dec. 14. Not only do the prints reflect a general tendency toward greater freedom and experimentation among American printmakers but they also make more daring use of color. The watercolors, on the other hand, maintain a high level of competence but reveal as few really striking peaks as they do valleys, thus reversing the customary relationship between watercolorists and printmakers.

Graphic awards in the exhibition give little indication of the wide range of ideas and style found here. The Eyre Medal went to Carl Schultheiss for his sound, traditional engraving, *Pastorale No. 1* and the Pennell Medal to Philip Guston for *Gift of the Magi*, a pencil

drawing that delicately balances elements of the classic approach with modern emphasis. Our own nominations for peak efforts include:

Adja Yunkers' beautiful color woodcut, *Crying Woman*; Benton Spruance's three lithographs that make sensuous poetry of solid forms; Armin Landeck's drypoint, *Moonlight*, an excellent example of how the presence of "quality" and mood can transform a work of high technical competence into a work of art; Milton Zolotow's trio, from his series, *These Are the Days of Vengeance*; Anne Ryan's colored woodcuts; Ellison Hoover's *Wasn't Science Wonderful?*, one picture on the atomic theme that makes its point with finesse.

Also drawings by Mario Carreno, Francis Speight and Mestrovic; John Taylor Arms' impeccable *Study in Stone* and work by Morris Graves, Jack Bookbinder, Tschacbasov, Maurice La-

sansky, James Louis Steg, Bob White, Ejnar Hansen, Maxil Ballinger, Stephen Csoka and August Henkel.

The Philadelphia \$200 Watercolor Prize went to Giovanni Martino for his sleek dock picture *In For the Winter*; the Dana Medal to Andrew Wyeth for his crisp study of disintegration, *Chandelier*; and the Wheelright prize of \$100 to Raymond Breinin for his haunting romance, *Church Top View*. The Dawson Medal went to Charles Burchfield for his *The Sphinx and the Milky Way*, painted in the artist's best vein of nature fantasy.

Outstanding paintings, in a group that leaned strongly to romanticism, are Millard Sheets' dramatic landscape; Peter Hurd's *Dusk*; Alfred D. Crimi's striking *Reconstruction*, moody landscapes by William Palmer, David Fredenthal and Dan Lutz; and works by Charles Sheeler, Feininger, Dong Kingman, Martin Jackson, John Heliker, John McCoy, Henry Gasser, Albert Urban, Phil Dike, Lenard Kester, Raphael Gleitsman, Rufino Tamayo, E. J. Stevens, Fred Yost.

Prize winners in the miniature exhibition, which contained nearly as many landscapes as more conventional portraits, were Cornelia Hildebrandt, Society's Medal of Honor for *Ann Hayward*; Maria J. Strean, McCarthy Prize for her charming *School Girl*; Glenora Richards for *Jeanne* and John J. Dull, for *Old Mill*.—JUDITH KAYE REED.

Drawings by Nagler

A number of contemporary artists have turned to religious themes, of recent years. But Fred Nagler, who was almost exclusively doing Biblical pictures long before the current trend started, remains one of the most convincing religious artists of our times. His present exhibition at Midtown Galleries, through November 29, is one of drawings, except for two small and trivial oils. These drawings, however, are far from trivial. There is an affinity to early Flemish painting running through all of them, even *Nude Figures in a Grove*, depicting a bevy of robust and decidedly un-Biblical ladies. *Three Lions and a Tiger* is likewise secular in theme, as is *Cows in Landscape*, which Nagler should do as a painting.

Most of these drawings, though, are the artist's usual New Testament subjects, frequently done in his best and most sensitive manner.—A. L.

Shayn's Sardonic Carnival

John Shayn, in his exhibition at Kleemann Gallery, uses his brush as a political sword, thrusting and slashing in all directions—except the left. All the symbols known to the political cartoonist are taken apart, literally, and rearranged in complicated and somewhat hysterical juxtaposition.

But Shayn knows his business as a painter, and these canvases are composed, drawn and painted with great skill. Unlike most pigmental soap-boxers, he employs high-key, joyous colors—in keeping with the circus theme upon which he superimposes his Republican elephants, Democratic donkeys, machine-gun-toting Uncle Sams and marauding British lions. (Until November 29.)—A. L.



In for the Winter: GIOVANNI MARTINO. Awarded \$200 Watercolor Prize

Linear Jones

UNTIL A FEW YEARS AGO, Joe Jones was one of the more insistent American Scene painters, replete with cornfields. Then he radically changed style to a muted, more sketchy approach, depending on line and tone more than his former color and form. The change was startling and suspect (although we are told that Jones painted in this "new" manner years before). Now, a one-man show at Associated American Artists, through November 29, serves notice that the artist is continuing with his new look, and is developing it further. Having become used to the change, we are beginning to like it.

Landscape, usually with water, is Jones' favorite milieu. He brushes in thin areas of soft greys and browns, creamy whites, and pale greens, then accents his forms and his composition with sharply drawn and gracefully swept lines. The effect in color is almost that of a monotone, but not quite. A charm and atmosphere suggesting the French is achieved.

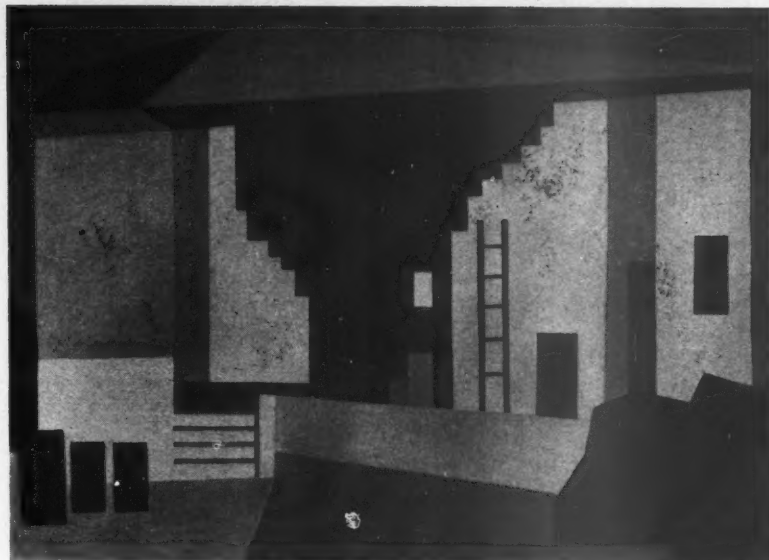
Jones is particularly fascinated by light—not as it reflects, as were the Impressionists, but as it refracts through atmosphere direct from the sun. Indeed, the sun itself is present in a number of his canvases. Occasionally a subtle abstract quality influences his composing of shapes, as in the highly successful *Beach at Brielle* and *Yacht Club* (see below).—ALONZO LANSFORD.

Rood as a Painter

John Rood, who made his reputation as a wood sculptor, had a first show of his paintings last year at the Ward Eggleston Galleries; now, through November 29, he is having another exhibition at the same gallery, solidifying his role as a painter. Still favoring the palette-knife, Rood has become more formalized, sharper, in his plastic approach.

Some future art scholar may well dub him "The Master of the Stone Clouds," for such is the apparent texture of the ubiquitous aerial formation that appears in virtually every landscape. The way Rood does it, however, they seem right.—A. L.

Yacht Club: JOE JONES. On View at Associated Galleries



The New Ice Plant: NILES SPENCER (Oil, 1947)

Niles Spencer Exhibits Anew After 19 Years

THE OLD-TIMER who complained that artists nowadays want a one-man show after a year out of art school, a retrospective after two years, couldn't possibly have been talking about Niles Spencer. Spencer's current exhibition at Downtown Gallery (until Nov. 30) would be news if for no other reason than it is his first in 19 years. The cause for this is quite simply that, until this year, Spencer painted about one canvas a year. His current show, therefore, is by necessity a retrospective. The singular fact, in light of this small production, is that Spencer's reputation as a significant modern has continued in the ascendancy.

This first exhibition in so many years provides a means for weighing the inevitable question: does the artist's actual works justify his reputation? The answer is a resounding "yes." Spencer's is a happy, and not too usual, case of an artist using abstraction, rather than abstraction using the artist. He was exploring such simplifications of nature

in the early 1920s and has stuck to the same story ever since, gradually clarifying, sharpening his perception and perfecting his color-and-space sense.

Almost always employing landscape as a point of departure, Spencer's paintings involve a combination of such extreme simplicity and calculated perfection of color-tonal- and space-relationships, that one can understand how a year's contemplation might be necessary to complete one. (Phrases such as "space-relationships" are all too often just art double-talk—in Spencer's case they are conspicuously valid.)

Although *Abstract Study* and *New York*, done in the early '20s, reveal a touch of School-of-Paris, by the middle '30s Spencer had worked out his own personal variation of the abstraction idiom, imparting to it a clean New England restraint and brooding. By the early 1940s this had crystallized, as evidenced in *Connecticut Shore* (from the Anthony Haswell Collection). Always respecting the identity of subject-matter, the artist has since continued to paint in this same clean style.

We don't know what happened to Spencer, but 1947 finds him with 6 (six) major canvases in this show! And they are even better, if possible, than the others.—ALONZO LANSFORD.

Picasso Breaks Record

The Knoedler Galleries, which has a long and impressive record of successful benefit shows, has announced that "Picasso before 1906" (see Oct. 15 Digest) broke all their previous attendance records. During the first three weeks of the show, 20,000 people paid admissions, which benefited the Public Education Association, to see the Master's blue and pink period canvases.

Worcester Given Egyptian Stele

The Worcester Art Museum has acquired a fine example of Egyptian painting in the form of a wooden stele, or sepulchral tablet, from the Saite period (663-525 B.C.). It was the gift of Alexander H. Bullock.



Three Women of Provincetown: CHARLES W. HAWTHORNE

Hawthorne Revived in Memorial Show

THE MEMORIAL EXHIBITION of paintings by Charles W. Hawthorne, at the Grand Central Galleries (Vanderbilt Avenue), accords with the newly-awakened interest in the background of American art. But this exhibition does not bring belated recognition to an artist who suffered neglect during his lifetime, for Hawthorne was a prominent figure in his art world and received many awards and honors, as well as substantial sums for his work. Nor do the seventeen years that have elapsed since his death put him far in our background. Yet the changes in esthetic viewpoints during this period cause his work to seem more remote from contemporary art than it actually is.

One difficulty in appraising Hawthorne's output is that it is not "all of a piece"; that is, he underwent many and opposing influences, so that differ-

Self Portrait: CHARLES W. HAWTHORNE



ent phases of his work appear quite disparate, not alone in technical performance, but in artistic objective. His early naturalistic figures, the perceptible refinement and suavity resulting from his Italian sojourn and the contact with luminism are all borne out in canvases of different periods.

After studying with a number of artists at the Art Students League, Hawthorne became a pupil and fellow-worker of William Chase, at Shinnecock. Chase's influence, as well as that of Hals, whose work Hawthorne studied during a summer in Holland, are apparent in the chiaroscuro of design, in the bravura of brushwork and the beauty of textures. It was natural that he interested himself in the fisherfolk of Provincetown, after he established himself there, for his boyhood in Maine had familiarized him with such seagoing folk. His direct and uncompromising rendering of these figures was first decried as "brutal." Yet final appreciation of these subjects brought his work to wide inclusion in many collections.

Although Hawthorne yielded from time to time to the taste of his public in such scenes of refined domesticity as *By the Window*, the *Girl Sewing*, or the Madonna-like *Mother and Child* in singing color, he reverted as often to his early emphasis on form and solidity.

Hawthorne's characterization of Provincetown figures reveals his sympathetic understanding of them. *Three Women of Provincetown* is a penetrating depiction of New England characters that are more than mere types.

If we are still too near Hawthorne to obtain a real perspective on his work, this exhibition makes us realize his gifts as painter and designer. Elizabeth McCausland's biographical essay on the artist, as well as her share in assembling this varied showing, are to be highly commended. (Until Dec. 6.)

—MARGARET BREUNING.

Honoring Cassatt

MARY CASSATT, most famous woman in American painting and the only American intimately associated with and accepted by the French Impressionist movement, is being honored by a fittingly large and comprehensive exhibition at the Wildenstein Galleries, where a loan collection has been arranged for the benefit of the Goddard Neighborhood Center (until Dec. 6).

Held 21 years after Miss Cassatt's death, the exhibition is the largest ever assembled in New York. As such it might have been expected to reveal new facets of an artist who was both a bold and modest adherent of a new art style. What is surprising then about the show is the discovery that, while it naturally enhances one's knowledge of her work, it affirms rather than expands her doubly-significant role in 19th century art.

Pittsburgh-born, the daughter of a wealthy banker, Miss Cassatt was 23 when she sailed for Italy and after six years of travel and study settled in Paris in 1874. From then on, France was her home.

It was a great period in French art history, and it is to Miss Cassatt's credit that she was able to understandingly ally herself with a new movement—one that was being developed by artists greater than herself—without ever succumbing to the position of talented disciple, a position to which her wealth and sex might easily have led her. Furthermore, she worked under what could have been the shadow of a strong friendship with Degas, but instead made of that friendship an inspiring goal and stern measuring standard.

The current exhibition, comprising 84 paintings, pastels and prints, begins with a splendid gallery of early pictures, among them an 1874 portrait of Mme. Cortier, exhibited the same year in the Paris Salon and illustrating her admiration for the spirited painting of Rubens. By the following year her interest in the new vision of the Impressionists was sufficiently well-established for her next submission to be refused by the Salon (only to be accepted next year when she repainted it in darker palette). Other notable early works include the charming 1879 self-portrait, revealing an appealing and serious young woman; two 1880 works: *At The Opera*, which illustrates the influences of Manet and Degas and *A Cup of Tea*, a more original and strong composition that foreshadows her best work in its attractive but honest depiction of homely social activities.

Three years later she was painting such assertive canvases as *Reading Le Figaro* (a skillful composition in whites) and the portrait of Mrs. Robert S. Cassatt, both studies of elderly femininity, unsentimental and good refutation, if any is needed, that Miss Cassatt was incapable of painting other subjects than the mother and child theme with strength and interest.

But best of all in the exhibition are those well-known paintings in which the light palette of the Impressionists, her own uncompromising years of drawing, and her interest in the Japanese

[Please turn to page 30]

Los Angeles Events

By Arthur Millier

LOS ANGELES:—Fred Sexton's exhibition at the John Decker Studios had 32 paintings, ten of them borrowed. Among the lenders: Bob Hope and Conductor Alfred Wallenstein. Harmonious color and well integrated design marked Sexton's architectural, figure and still life pictures. Sensitive figure drawings by Gwaine Sexton, Fred's wife, were also hung.

Stan Poray has a large exhibition of his paintings at the Hartwell Galleries to Nov. 27. It includes many of his rich-colored still lifes, both in his earlier "Florentine" style and in the orderly impressionistic manner of his recent years; landscapes done in several States and a few portraits. Poray designed and carved handsome frames for the paintings.

Claire Falkenstein's exhibition, at American Contemporary Gallery through Nov. 22, gives Angelenos a chance to see fine examples of the clean-cut non-objective work which dominates the San Francisco scene today. Besides wood sculptures, there are good mobiles and interesting panels of plexiglass and bakelite, some excellently designed to hang in windows.

The Francis Taylor Galleries are showing romantic landscapes and a few "atomic" paintings by James N. Rosenberg, the retired lawyer who began to paint in the Adirondacks at 65.

Los Angeles County Museum will open its large Rembrandt-Frans Hals exhibition Nov. 18. It will be reviewed in the Dec. 1 ART DIGEST.

Watercolorist Herb Olsen, who has just returned from a ten-month, 24,000-mile painting tour of the United States, Mexico and the Gaspé, is showing close to 50 of these fresh, on-the-spot paintings, at Kennedy & Co., until Nov. 29.

Intimate rather than grandiose, the watercolors all capture the characteristic color and mood of such paintable and much painted areas as Kennebunk-

port, Gloucester, Rockport, Taos, Sante Fe, Carmel, Monterey, Mexico City and Percé Rock. They are set down with skill and fidelity. Among the outstanding pictures are *Storm Clouds, N. M.*, more dramatic than most; a crisp, bright view of popular *Cape Porpoise*, a more imaginative *Adobe Wall, Acoma* and *Coach Stop, Kit Carson Trail*. Also *Crumbling Pier, Gloucester* (see below).



From Hamilton Hill: HENRY GASSER

Mood and Skill Mark Gasser Watercolors

ONE OF THE BEST MEETINGS of facility and subject, mood and skill is encountered in the current exhibition of watercolors by Henry Gasser, at the Macbeth Gallery until Nov. 22.

Landscapes with houses form the dominant theme of all the paintings—in clusters of buildings set at the lonely end of town, beneath the hills or by the sea. In each instance the scene is enhanced and drama achieved by effective presentation of weather moods. The intimate appreciation that focus on hu-

man interest brings to the observer is well exploited—by spotting of figures observed in every-day activity or by introducing such homely evidence of the relation of man to his surroundings as road signs, automobiles, telephone poles and such.

Outstanding paintings, in an exhibition that is consistently strong and attractive, include the snow-covered view *From Fort Hamilton Hill*; *Portuguese Colony* and *Bealtown Road*, all large pictures soundly constructed and vividly presented. Also the smaller *Dead End*, one of the many studies that reveal Gasser's skillful rendering of village life in winter.—JUDITH KAYE REED.

Integrating the Arts

ALTHOUGH ART AND ARCHITECTURE share a mutual history and have often, as in the case of the modern movement, influenced each other in developing new concepts and theories, there have been all too few contemporary attempts to co-ordinate their functions in industrial and private building. Recently, however, there have been heartening instances of such collaborations, in exhibitions by the Architectural League and other galleries.

Now the Mortimer Levitt Gallery has organized the first in a promised exhibition series, comprising nine projects—completed or projected—which were designed by architects and artists associated with the gallery. These include a handsome restaurant facade with mosaics by Max Spivak; sculpture by Jose de Rivera; a nursery school with sculpture by Charles Umlauf; a Florida shoe store with bright, gay murals by Jerome Snyder and the large El Panama Hotel Courtyard with integral decorative features by Spivak and De Rivera.

Other contributing artists include Robert Cronbach; Frederick Wight, Virginia Berresford and Rudolph Weisenborn (a portable mural).

—JUDITH KAYE REED.





Temperance Enjoying a Frugal Meal:
JAMES GILLRAY

Regarding Boston

By Lawrence Dame

BOSTON:—Just how Boston can put on the largest show of 19th century Thomas Rowlandson's inimitable caricatures in print is a secret linked to Old Bostonians' love of fine cellars, bounteous though infrequent splurges in gastronomy and appreciation of humor even when it veers toward the risqué. So now we have a spectacular hanging of Rowlandson prints and milder though more pointedly political satires by his contemporary, James Gillray, at the Museum of Fine Arts.

The most important prints came from a lender who prefers to be anonymous but who is a famed bon vivant carrying on the Rowlandson collection after his father. Some were deemed a bit too broad for inclusion in this show at a museum not noted for reckless flings. But, to the credit of Henry P. Rossiter, curator of prints, many of the best hang despite their mildly shocking delineation of low life in the 18th and 19th centuries.

Rowlandson loved as much as Hogarth to pillory the foibles of his fellow Englishmen—and women. But where Hogarth sat in a pupil-like studio limning aberrations from afar, old Rowlandson, a man who liked his trulls and could toss a pot with the best and the worst, based his work on actual experience.

Color range varies from the pastel pastoral to the comic supplement palette appropriate to village festivals, cuckolded husbands, ladies full of double entendre, etc. Rowlandson's line is more free than Gillray's, which pokes fun at politics more than at genre. But both are superb in their ways and are delighting large audiences daily.

Far afield is a series of color and gold prints by Allan Rohan Crite, Boston's leading Negro artist, at Holman's Print Shop. Crite, a mystic fellow highly religious, has chosen the Stations of the Cross for his theme. Each poignant halt is beautifully drawn, and as an entirely original touch, under each large panel is a small one showing, somewhat enlarged in proportion, the feet of the principals. Never were feet more eloquently depicted and never did they tell

a sadder story. The Museum of Fine Arts immediately snapped up these prints as its own.

Ture Bengtz, an instructor at the Boston Museum School, won the Stuart Art Gallery's New England Contest and will be given a show in New York at Seligmann's. The jury, of which your scribe was one, stated: "In making the award, it was considered that Mr. Bengtz' *Oyster Bay* fulfilled more adequately than other contestants the promise shown in earlier group competition. This jury based its decision on paintings actually submitted rather than on speculation as to what the artist might produce in the future. . . ." Surely this denotes a quandary indicating that contestants in such affairs should send their best works at hand rather than any old thing from a corner.

A conservative painter at the Guild of Boston Artists, Henry Howard Brooks woos beauty in landscape, bird life and flower studies. His long-range view of Old Concord, its spires peeping over trees to have a look at the marshes; his delicate handling of feathered gentry and his crispness in flower treatment are highly accomplished. So, too, are several landscapes by Priscilla Holman Lowry at the Copley Society, and by Florence T. Montague at the Boston Art Club. The Vose Galleries exhibited some admirable portraits of naval bigwigs by Commander Albert K. Murray, who has a flair for character penetration, strong handling of color and drawing and good composition.

Doll & Richards is staging its own exhibition of English watercolors and drawings, supplementing the larger Museum show but in many cases no less brilliant in quality. The smallest Turner I ever saw, a Scottish landscape three inches wide and one and three-fourths high, and a splendid Thomas Lawrence of a lady at a harp, are outstanding, along with Rowlandsons, Cotmans, Cruickshanks, Wheatleys and "Kyds."

Jersey State Annual

The 17th Annual New Jersey State Exhibition, which will be held at the Montclair Museum this month, will be a product of the Dual Jury System. Ray Wilcox, Philip Kappel and Pietro Montana on the conservative side, and Joe Jones, Sahl Swarz and Luigi Rist on the modern side, selected for hanging only 189 works out of 668 entries.

A jury of awards, composed of Junius Allen, Robert Bros and Stow Wengert designated the winners of the five cash prizes and eight honorable mentions as follows: the Agnes B. Noyes \$100 award for oils, to Arthur DeHayes for *For Sale*; the Blanche R. Pleasants \$100 award for watercolor, to Herbert Scheffel for *Quiet*; the American Artists Professional League \$50 print award, to Stephen Zorky; the Morris County Art Association \$25 second award for oil, to *Green Table* by Stan Wright; and the Ridgewood Art Association \$25 second award for watercolor, to Richard Crocker.

Honorable mentions went to Ralph Himmelberger, Edward Turano, John Wisely, John Noble, Eleanor Maurice, Avery Johnson, Sophie Johnstone and William Munro. (Until Nov. 24.)



Old Man with Rabbits: EDGAR EWING

Opportunity Knocks

THE PLEASANT and spacious new Pepsi-Cola Opportunity Art Gallery was opened on the 8th of November with an exhibition of paintings by Edgar Ewing, when the worthy aim of the gallery was stated by president Walter S. Mack:

"Pepsi-Cola Company has initiated this project as a service to the artists and the art-loving public. Existing galleries usually display work of artists only after the latter have received some public acceptance; those talented people who have not as yet gained wide recognition have no place in New York where they can exhibit their work. The Pepsi-Cola Opportunity Art Gallery has therefore been developed to meet this need."

All of which, plus the selection of the inaugural show, adds up to the fact that the gallery will not be the exclusive property of young unknowns, for Ewing won a Ryerson traveling fellowship in 1935, has exhibited in the large annuals and won prizes, and has held important positions as a teacher. But he has not had a one-man show in New York before.

Obviously, the paintings shown were done over a period of time, because they embody three very distinct styles, with certain combinations of two of them in the later work. One group, mostly Indian subjects, is slashingly expressionistic—broad designs executed in broad impasto as exemplified in an effective *Wounded Tiger*. The Weber influence, particularly noticeable in the pale, thinly painted, linear *On the Patio*, and the dark, heavily romantic style employed in *View of Quebec* fuse into something more personal in *Boy with Outrigger*, *The Knitters* and *Girl with Clawing Cat*. An engaging *Old Man with Rabbits* also deserves mention. The exhibition continues through December 6.—JO GIBBS.

Philbrook Acquires Kruse

The Philbrook Art Association has acquired *Street Musicians*, a lithograph by A. Z. Kruse, through the Knoedler Galleries.

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Filling a Promise

No DOUBT many people besides this reviewer stopped before an arresting little landscape entitled *Solitude* in the last Whitney annual, and made a mental note of a new name, Carl Hall. Julien Levy implemented this notation by writing the artist a letter, the end result of which is the current one-man show of Hall's work at the Julien Levy Gallery.

It is a pleasure to report that the "teaser" in no way did justice to the full-length feature. This young man (his painting career was interrupted, at the age of 21, when he joined the Army) employs an extraordinarily finished technique to combine elements of surrealism, magic-realism, romanticism and a touch of abstract patterning, and thereby achieves darkly moody landscapes that are both distinctive and provocative.

The canvases are not uniformly successful, but each has something—a passage of pure painting, a little composition within a composition, or imaginative juxtaposition—that evokes admiration. The Ryder influence could stand toning down, but such canvases as *The Forest*, *Cradles*, *Exodus* and *Violation*, among others, call for very special commendation. (Through Nov. 22.)

—JO GIBBS.

Davis Herron Exhibits

Davis Herron has been working steadily, quietly and thoughtfully, since his last show hereabouts, a few years ago. He has now evolved a consistent graphic language composed of startling, but happy, color combinations and formalized, somewhat abstracted architectural forms, all pervaded by a curious personal mood, slightly surreal. A classic calm and stillness helps to hold in place his anything but classic colors. The whole is, at least to this reviewer, very personal, mature and satisfying.

A large group of Herron's recent canvases are now on view at J. B. Neumann's New Art Circle, through Dec. 6. It is his first foray into the so-called Big Time.—A. L.

Exodus: CARL HALL. On View at Julien Levy Gallery



Miss Dick and Her Cousin, Miss Forster: GILBERT STUART

Patroon Painters Emerge from Mists of Past

NOT VERY LONG AGO, most histories of American painting began with Copley, with perhaps a shrugging reference to Smibert and Feke and one or two others. It took Feke 200 years to have his first one-man show (at the Whitney, last season), and the early likenesses of the Virginia cavaliers and the Dutch patroons were generally left to the tender mercies of the genealogists, or, if a particular picture showed striking virtuosity, it was assumed to have been done in the old country.

For a few years now, however, a considerable group of qualified scholars have been doggedly digging away at this scattered mass of 17th and early

18th century portraiture, and a little glimmer of light is beginning to show here and there. Among the toilers in this vineyard is James Flexner, whose book, *American Painting: First Flowers of Our Wilderness*, is being published this month. One of his special interests is the group of anonymous artists of New York and the Hudson Valley, working about 1710-1730, whom he calls the Patroon Painters. In the excellent small exhibition, "American 18th Century Portraits," at the Harry Shaw Newman Gallery are two characteristic examples of their work.

All is by no means anonymous at the Newman Gallery, however. There are a pair of portraits by Joseph Badger (1708-'65), Boston's leading painter between Smibert and Copley.

From a painting-point of view, the *Portrait of Samuel Barton*, 1795, by Christian Gullagher is of great interest. By today's standards it is very finely painted with unusual verve, personality and vivacity. It is less finished than other Gullaghers. One guess is that the picture was interrupted by the death of the sitter, who is known to have died in a horseback accident the same year. Possibly Gullagher saw difficulty in collecting his bill, so didn't bother to polish it up. Gullagher, although virtually unknown, was one of the best, and it is heartening to learn that the Worcester Museum is planning an exhibition of his work.

The *piece de resistance* of the Newman Gallery show is a Gilbert Stuart double portrait of *Miss Dick and her Cousin, Miss Forster*, two ringletted and party-dressed little girls. It is a recently discovered canvas of Stuart's Irish period (1787-'92, when he was fleeing his English debtors). (Until Nov. 30.)

ALONZO LANSFORD.

FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

Tobey's Calligraphic Patterns

Mark Tobey's paintings at the Willard Gallery indicate that he is both enriching his somewhat austere palette and subordinating his calligraphic patterns to breadth of design. Much of his work is non-objective, but many of his canvases possess a relation to the objective world that sustains their symbolism.

In the stained glass effect of *Meade of Peace* and in the attenuated figures of *Five Dancers*, involved in sweeping rhythms, this new richness of color is apparent. Tobey has always shown the ability to express his imaginative conceptions in a highly personal idiom. This ability is especially evidenced in *Mirror of Self*, where the shadowy forms postulate the varied phases of a single personality. (Until Nov. 29.)—M. B.

Feminine Charm

Three French artists are holding an exhibition of paintings, at the Niveau Gallery, entitled *Femina*. Suzanne Eisendieck portrays an exquisite type of femininity, rare in these modern days, set off by charming costumes that appear to belong to an earlier period. Marie Laurencin no longer paints pink and white confections, but gives her figures soundness of form and clarity of contours. She still leaves faces a complete blank only enlivened by liquid eyes.

Dietz Edzard's three canvases are the outstanding ones of the showing. Edzard models his figures solidly and imparts sharp characterization to their faces so that they become individuals, not merely decorations.—M. B.

Salgo from Mexico

Since Fascism swept Europe, Mexico has, along with other fortunate countries—first and traditionally, of course, our own—acquired many talented adopted sons. One of them is Hungarian-born Andres Salgo, who is making his New York debut at the Gallery Vivienne.

Severe editing would have produced

Crucifixion: ANDRES SALGO
At Gallery Vivienne



a more effective and harmonious show, but as it is, it demonstrates the artist's numerous changes of style from the European to the Mexican tradition—from a Cézanne-ish *Paris*, to dark, violently emotional and near-savage comments on war. A good transition piece is the cleanly designed *Repairing of Streets*. *Ashes and Dust* and the diagonally composed *Crucifixion* are well realized canvases. *Christmas Festival*, although not entirely successful in the handling of the many figures, indicates the path the artist should, and probably will, take. (To Nov. 21.)—J. G.

Portraits of Houses

Felix Kelly's *Portraits of Houses*, at Portraits, Inc., exactly lives up to its title, so that the exhibition is not an invasion of architecture on the portraiture traditions of this gallery. The artist's approach to his subject matter is imaginative, however veracious his statement may be. In his English manor houses he conveys a sense not only of place, but of the life that has flowed in and out of them, molding their character.

Kelly paints in oil on board, drawing his pigment thinly over surfaces so that his paintings give much the impression of watercolors in their fluency and spontaneity, yet their richness of substance is not characteristic of that medium. *Ditchley, Oxfordshire* might well have sat for its portrait at just the right moment of sun and shadow. *The Terrace*, a large classic urn in the foreground and a long flight of arches at the side, and *Salconde, Devon*, the house glimpsed on a high cliff, possess a mysterious, fantastic quality that suggest the dream world of realism.—To Nov. 25.)—M. B.

A Countess Travels

Watercolors of France, Italy, Morocco and Newport by the Countess de Rougemont were exhibited at French & Co. the past fortnight. Like many international travelers the Countess has set down her impressions of picturesque streets, waterways and landscape in a manner that is at once conventional and pleasant.—J. K. R.

Davidson, Artist-Teacher

Morris Davidson has considerable reputation as a teacher and lecturer, has had numerous shows of his paintings. His latest is now at Feigl Gallery. Davidson probably can be classified as a painter's painter and, being involved as he is in teaching theory, that is not surprising. His compositions are based on arrangements of natural objects (except one in this show), but he uses these objects only as vehicles to impart color-mass-and-line relationships. Human figures, frequently employed, have no identity or personality but are content to act as shapes. Color, when right, is thrillingly so. (To Nov. 22.)—A. L.

Progress of Seger

Paintings by Frederick Seger, at the Lilienfeld Galleries, reveal a marked progress in his technical performance. Particularly in his landscapes and still lifes, his work displays a greater con-



The Glass Bowl: FREDERICK SERGER
On View at Lilienfeld

gruity of color and a more even texture of design. Many of the paintings are still heavily pigmented, but in most instances, this impasto builds up form successfully without destroying sharp definition of contours.

Among the still lifes, *The Glass Bowl* possesses the greatest refinement of handling in its brushwork and in its subtly-modulated color. *Winter Landscape*, its rocky ledges covered with snow under a muted sun, is ably designed and well brushed. *Pine Cones* and *White Mountain* and the engaging *Vegetable Garden* are other appealing landscapes. While Seger has not achieved equal success in his angular figures which seem to lack resilience, he does succeed in placing them with remarkable effectiveness against their settings. (Until Nov. 30.)—M. B.

Joseph Gerard at Weyhe

In viewing the exhibition of paintings by Joseph Gerard at the Weyhe Gallery, the two words "taste" and "mood" come inevitably to mind. This is the artist's second one-man show, and it shows a tendency toward warmer colors and a greater interest in human figures than his first exhibition. Although he has been painting seriously only since he was discharged from the army and is more or less self-taught, Gerard already shows an easy professional sureness. Compositions are somewhat abstracted, decisive and rhythmic, but it is principally the color that gives these canvases their individual character. (Through Nov. 26.)—A. L.

Kaplan in Rockport

Like such other painters as Sol Wilson and Joseph De Martini, Joseph Kaplan, exhibiting at the Salpeter Gallery, has found that Rockport offers a rich vein of romanticism to those who understandingly explore its rugged land and seascape. And like the others, Kaplan has explored well, with the result that his painting, while often paralleling the work of other admirers, usually comes out strong and assertive in its own right. *Waves*, one of the largest oils, is a dramatic canvas that captures the massive power of a breaker and relates to the land and people around it. Similar in mood are *Monhegan Land-*

scape, *Landing Pier* and the small *Port Clyde*, all of which maintain necessary balance between emotional and disciplined painting.—J. K. R.

Message of Jules

Mervin Jules, exhibiting at the A.C.A. Galleries until Nov. 24, continues to draw subject matter from the everyday scenes enacted in the streets, shops and homes of the city. The large, forceful painting, *Cobbler*, and the smaller but vivid and appealing genre studies in *Fish Market*, *Pool* and *At the Dealers* are all good examples of the rich source material that surrounds this imaginative and sympathetic artist. More dramatic is *Dispossessed* a striking composition, abstract in design, moving in message.—J. K. R.

Dubin and Behl

At the Bertha Schaefer Gallery a painter, Lillian Dubin and a sculptor, Wolfgang Behl, provide a harmonious exhibition, on view until Nov. 29. Both artists show work that is sensitive, experienced and wholly pleasant, but each also reveals affectionate regard for artists who have already provided much inspiration.

Best in Miss Dubin's group, noted for scrubbed-down lyric color and tasteful design are *Pine Treetops*, a simple crisscrossing of branches against richly colored sky. Behl, who knows how to exploit natural forms, is at his best in *Driftwood* and his little animal studies. (Until Nov. 29.)—J. K. R.

Watercolors by Lois Munn

Gently-brushed, fluid watercolors by Lois Munn make an attractive display at the Bonestell Gallery. Miss Munn, who manages to find time to paint despite her position as vice-president of James McCreery, Fifth Avenue department store, shows sensitive, appealing pictures, among them *Fallen Oak*, *Backyard* and *Salt Marshes*. (Until Nov. 22.)—J. K. R.

Fritz von Unruh

Paintings by Fritz von Unruh, son of a Prussian general who became a famous German dramatist, poet and liberal leader under the German Republic, are now on view at the Galerie St. Etienne. His symbolic novel, *The End Is Not Yet* was published last spring and the ideas embodied in that book form the subject matter for much of his recent painting.

Although Unruh has been painting for only two years his work is not "primitive." Rather it is bold, angry and forceful and often makes its point despite lack of technical proficiency. (Until Nov. 29.)—J. K. R.

Three Women at Argent

Three women artists of diverse styles share the walls of the Argent Galleries, through Nov. 22: Sabina Teichman, Yee-Ping Shen Heu and Anita Gooth.

Sabina Teichman has evolved a personal and original style combining figures in landscape with subtle symbolism and an atmosphere of fantasy. Madame Yee-Ping, whose husband was the legal advisor to China's great Sun Yat Sin, being a female, was denied art education under the old regime, so has taught

herself in the Chinese classical manner. With washes and brush lines she depicts birds and flowers and landscapes.

With heavy paint quality, Anita Gooth pictures her imaginary world, peopled mainly by angels and other gravity-defying individuals. Lush color is her delight.—A. L.

Paintings by Hedda Sterne

Paintings by Hedda Sterne, at the Betty Parsons Gallery, indicate that she is a good painter with divergent esthetic impulses. The *Telegraph Pole II* conveys vividly the mystery of messages vibrating over the wires through space. *Airplane Landscape*, an abstraction in sharply defined planes of ingeniously-related color, succeeds in creating an impression of space and height from which the familiar world assumes unfamiliar aspects. (To Nov. 22.)—M. B.

Promise of Wolins

Joe Wolins has held his first one-man show of oils at Contemporary Arts Gallery, through November 14, and we wish we could say nicer things about his work. We wish so, not just

to be pleasant, but because these paintings show real talent, a lot of hard and honest work, and courageous departures in color. With one or two exceptions, however, the compositions are overcomplicated and not quite integrated, perhaps because of a lack of focus or center of interest. Color is sometimes right, sometimes not quite. There is promise here.—A. L.

Herold, French Surrealist

Jacques Herold, French surrealist selected by the Paris *Cahiers d'Art* as an outstanding artist and chosen for a one-man show at the Cahiers d'Art Gallery, was given his first American show last fortnight at the Carlebach Gallery.

A few of Herold's "dreams" have a nightmarish quality, such as *L'Incendiaire*, wherein a wierd figure runs with fingers a-fire. Others, equally otherworldly, are calmly haunting. *Floraïson* and *L'Eolienne*, with lucent, cosmic blues shining through the gracefully arranged, ribbony armatures of figures, are among the latter. Herold is no exception to the French rule of taste and technical virtuosity.—J. G.

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Wayman Adams, one of our outstanding portrait painters, is holding an exhibition of still lifes, at the Grand Central Galleries (Vanderbilt Avenue). Such still lifes as these might well be considered portraiture, for these flowers, fruits and vegetables form, under the artist's skilled hands, not only handsome decorative canvases, but veracious presentments of form, texture and color. In fact, in the solidity of these forms and in their admirable relations of shapes and contours, Adams displays less of the virtuosity of his bold brushing than in many of his figure pieces. One canvas, reproduced above, is an example of how much vitality a sensitive artist can impart to a still life. (Until Nov. 22.)

—MARGARET BREUNING.

Printmakers Open Their Largest Annual

AFTER LAST YEAR'S EXHIBITION, the Society of American Etchers changed its policy and its name—it now operates as the Society of American Etchers, Gravers, Lithographers, and Woodcutters (Inc.) and includes in its Thirty-Second Annual Exhibition at the National Academy Galleries almost every type of fine print known to man, except serigraph. The Society's exhibition, this year, is almost as unwieldy as its name, including well over 650 prints. This is by far the Society's largest, probably the largest print show ever held in America.

The list of prizes also is longer. Isabel Bishop's small engraved etching, *Outdoor Lunch Counter* was awarded both the Mrs. Henry F. Noyes Memorial Prize of \$50 and the American Artists Group Prize of \$100. The Henry B. Shope Prize of \$50 went to the

West Coast's Roi Partridge for *Weather Station*, a clean and forceful print. Irving Lehman's *Models*, a little woodcut in the modern idiom, received the Kate W. Arms Memorial Prize for the best miniature print. The Richard Comyn Eames Prize was given to Rudi Lesser's drypoint *From London*. A typical Thomas Benton *Island Hay*, won the American Artists Group Prize for lithograph.

The H. F. J. Knobloch Prize: to Merritt Mauzey's trickless lithograph, *Andrew Goodman*; Isabelle S. Knobloch Prize: to *The Organist*, lithograph, by Benjamin Kopman; Mrs. Hamilton Merrill Prize for lithography: to Lawrence Barret's *The Spring Thaw*; the American Artists Group Prize for Woodcut or Wood-engraving: to *Old Harrisburg* by Fiske Boyd; the Frank Hartley

[Continued on next page]

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The Art Digest

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Evelyn Marie Stuart Says:
The present showing of abstract and surrealist efforts at the Chicago Art Institute under the guise of the annual exhibition of American art is so colossal an exposé of ignorance and bad manners as to be almost unbelievable. This mess of gibberish in paint is offered to the public as a collection of *pictures*. Whatever else it may be, this it is not. A picture, by all dictionary definitions, is a representative phenomenon, and not a synonym for painting. Its one essential characteristic is that it *faithfully represents some natural phenomenon* (see Century). The stupid assumption that meaning is unimportant in any art is too crass to require comment, and the apotheosis of boorishness is reached when museum officials ignore the whole painting and sculpture fraternity to set themselves up as dictators of what shall be shown as American art. The present show is not art at all because it lacks meaning and beauty; it is not American because it stands for totalitarian dictatorship in the realm of ideas.

The Print Annual

[Continued from page 22]

Anderson Memorial Prize: to *Exaltation* by Hayim Campeas; Zella de Milhau Prize for Landscape Print: to Lynd Ward's wood-engraving, *Bridges at Echo Bay*. The Treasurer's Prize for the best print irrespective of medium or idiom went to Maurice Lasansky for his color-engraving, *My Wife*, the only color print to get a prize, and a strong and original work.

One's opinion of this exhibition is likely to be influenced by which of the many rooms one approaches first—some galleries seem very spritely, others very dull, and there are so many, many prints that even an avid print enthusiast's spirit will be broken by the end of it. There is a great deal of technically competent work, there are only a few bad prints, but that combination of originality and technical proficiency which raises a work of art above good mediocrity is few and far between.

The Society is doing an excellent job of promoting the competent and sincere print artist without regard for his medium or his "school" of approach. Particularly in this exhibition are the tenuous lines between Modernism and Academism ignored or broken down. The beneficiary of such an enormous exhibition, however, is more likely to be the artist than the public. (Through December 3.)—ALONZO LANSFORD.

Western Museums to Meet

The Western Museum Conference of the American Association of Museums will be held at the Southwest Museum, Los Angeles, on November 29.

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In Bradley Sale

Modern Art Sale

A LARGE, TWO-SESSION SALE of paint-
ings and bronzes, the property of Al-
bert Otten, Mrs. J. D. Cameron Brad-
ley and other owners, will take place
at the Parke-Bernet Galleries on the
evenings of December 10 and 11.

Needless to say the list of inclu-
sions is a long one, and it is very pre-
dominantly modern, even though one
of the featured canvases is *Raphael et
la Fornarina* by Ingres. In the Impres-
sionist group are *La Route de Saint-
Germaine* by Sisley, landscapes by Pis-
sarro, and, of particular interest be-
cause of her current exhibition at
Wildenstein (see cover of this issue),
Mother and Child and *Two Sisters* by
Mary Cassatt. The German expression-
ist, Max Liebermann, is represented by
*Liebermann's Garden with His
Daughter and Grandchild*; the "father of
surrealism," Chirico, by his post-
surreal *The Gladiators*, *Armoires dans
une Valle*, *Ruins in a Room*, and a pair
of paintings, *Dioscuri* 1934 and 1935.

There are three works by Matisse,
Still Life, *Figure in an Interior* and
Anemones; four by Utrillo: *Cabaret de
Marie Vezier la Belle Gabrielle*, *Moulin
de Galette*, *Montmartre* and *Toits de
Paris*; and three by Forain, *Suspension
d' Audience*, *A l'Audience* and *An Old
Offender*. Among the other paintings
are *Paris Fair* by Toulouse-Lautrec, a
still life and a landscape by Derain,
landscapes by Renoir, Courbet, Chagall
and Vivin, and miscellaneous subjects
by Raffaelli, Bonnard, Miro, Vlaminck,
Laurencin, Pascin Segonzac, Max Ernst,
Alexander Calder, Morris Graves,
Tamayo, Redon, Marin, Eilshemius,
Raphael Soyer and Milton Avery.

The bronzes include *La Lavandiere*
by Renoir, *Seated Nude* by Degas and
Bacchante by Despiau. There is also a
group of Pre-Colombian sculpture from
Mexico and Central America. An ex-
hibition will be held from Dec. 6.

Mira Wins Popular Prize

Alfred S. Mira received the \$100
George A. Zabriskie Popular Prize in
the recent Allied Artists annual, for
his oil painting, *Parting Day*.

Auction Calendar

November 20, Thursday evening, Parke-Bernet
Galleries: American and British portraits of the
18th and 19th centuries, other paintings and
sculpture, from the estate of Percy A. Rocke-
feller, others. American portraits by Gilbert
Stuart, George F. Wright, John Wesley Jarvis,
George D. Leslie, John Neagle, Rembrandt
Peale, George Healy, others. British works by
Hoppner, Ozias Humphrey, Thomas Hudson,
Francis Cotes, Georges Harlow, French paint-
ings by Vibert, Bouguereau, Gerome, Diaz;
other 19th century work by Israels, Jonkind,
Pasini, Schreyer. Sculptures include marble
and bronze busts by Houdon, including *Vol-
taire*, *George Washington* and *Benjamin Frank-
lin*. Exhibition from Nov. 15.

November 20, 21 and 22, Thursday through Sat-
urday afternoons, Plaza Art Galleries: Furni-
ture, porcelains, rugs, etc., from the estate of
Virginia Roosevelt, others. Exhibition from
Nov. 17.

November 21 and 22, Friday and Saturday after-
noons, Parke-Bernet Galleries: French provin-
cial furniture and art objects, removed from
the Chateau Provençal de Saint-Felix, by direc-
tion of the heirs of Comte de Morigny de la
Chelle, and from Paul de Vallon, and other
property, sold by the order of Mme. Anna
Guerin. Exhibition from Nov. 15.

November 28 and 29, Friday and Saturday after-
noons, Parke-Bernet Galleries: English and
American furniture and decorations, collected
by the late Alice Duer Miller, from the estate
of the late Mary K. Veit, others. Cabinetwork
of the 18th and early 19th centuries and fine
reproductions, including Georgian, Chippendale,
Sheraton and Hepplewhite examples. Paintings
include *Landscape with Figures* by Crome, once
in the Morgan collection; *On the River: Summer*
by Sanchez-Perrier; *The Veteran* by Kron-
berger and a landscape by Rousseau. Also, a
Brussels tapestry (c. 1710), *Diana Hunting*,
and a George IV needlepoint hanging, *The
Finding of Moses*. Porcelains include Giovine
Naples plates, pair of Pinxton and Worcester
decorated fruit coolers. Exhibition from Nov. 22.

November 28 and 29, Friday and Saturday after-
noons, Plaza Art Galleries: Paintings, furni-
shings, decorations, from the estate of H. Muller-
Ury. Exhibition from Nov. 24.

December 1 and 2, Monday evening and Tuesday
afternoon, Parke-Bernet Galleries: Rare first
editions and other literary material, property
of Miss Edith Eyre, others. Autographs and
manuscripts. Doves and Keats' press pub-
lications. Incunabula, Americana. Poe letters;
Lamb and Dreiser MSS. *Vanity Fair* in parts
and drawings by Thackeray; Boswell's *Johnson*
in boards, uncut; the *Kilmarnock Burns*; Keats'
poems; autographs of Presidents; *Mirror of the
World*. Exhibition from Nov. 24.

December 3 and 4, Wednesday and Thursday
afternoons, Parke-Bernet Galleries: French 18th
century furniture and art objects from the
collection of Mr. and Mrs. Robert Goellet. Louis
XIV-XV furniture featuring inlaid tulipwood
and amaranth serpentine library table; bouille
brass and marquetry writing desks. Regence
kingwood *bombé* commodes. Decorations in-
clude pair of Louis XVI bronze and *bronzes
dorés* figural tripod urns by Henri Dasson;
clocks, *bronzes dorés* chenets, Chinese porcelains.
Plaques, tabernacle frames and wall brackets
attributed to Della Robbia. Silver dinner service
by Bontaburet; Georgian silver. Brussels and
Gobelin tapestries including Coppel's *Triumphant
Hercule*. Exhibition from Nov. 29.

December 10, Wednesday afternoon, Parke-Bernet
Galleries: Japanese prints collected by Kano
Oshima. Works by Harunobu, Utamaro, Ho-
sokai, Hiroshige, Sugaku, Gekko, others. Chi-
nese and Japanese paintings. Exhibition from
Dec. 4.

December 10 and 11, Wednesday and Thursday
evenings, Parke-Bernet Galleries: Modern paint-
ings and bronzes, property of Albert Otten,
Mrs. J. D. Cameron Bradley, others. Exhibition
from Dec. 6.

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A Modern Viewpoint

By RALPH M. PEARSON

Cultural Crisis

We are caught in a slow-moving crisis in the field of the visual arts. On the outcome of this crisis depends the verdict of history on our art of the next quarter century. We are drifting with the tide of this crisis. Nothing beyond certain individual assumptions of responsibility is being done to chart or control the drift.

The crisis lies not so much in the half-century-old conflict between the School of Naturalism and the Modern Renaissance; this is a normal battle between opposed ideologies and healthy in its testing of each. Crisis emerges from the appalling ignorance and misunderstanding of the Modern and the resulting rise and growth of a School of Confusion that is a hybrid thing, that leads nowhere but to chaos and that seems to be spreading its baleful influence.

The Academic School of skilled copying has at least one merit—that of developing craft skills which can be used by a creative artist if and when he can dominate them instead of they him.

The Modern School of creation has many merits which transcend craft skills, among them symbolism, dramatization, the inner vision, high adventure and the emotional excitements of design.

Many schools are still teaching naturalism and so continuing the mis-training of which my generation was the victim. This is pathetic but not devastating. Much worse is the pseudo modern teaching of which so many students and young artists have become the victim. All exhibitions reveal these flounders; the Pepsi-Cola Exhibit merely dramatized the tragic situation by honoring it. That is what jolts us into a belated awareness of crisis.

The thing that seems to be happening is this: The spirit of the Modern as revolt from objective to subjective and from craft to creation is caught. It is admired—as a revolt and as answering a psychological need. It is imitated. The deeper quality which welds spirit into a work of art—design—is overlooked, misunderstood, ignored. Or also imitated from an external contact without comprehension or experiencing. Design is born in, and so is native to, human sensitivities to simple and intricate rhythms and harmonies. It cannot be copied and be authentic. When it is so reflected it becomes sterile—a cold-blooded intellectualized substitute for the warmth and excitement of creating visual music.

The School of Confusion is drumming on a piano like a child with no knowledge of nor feeling for the laws of music. Pictures without design are as flagrant discords as would be that unthinkable thing—music without design. Yet we encourage such pictures.

The long term cure? A radical reorganization of all art education. More immediate, the one-man jury could focus issues.

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Illustrated Catalogue 75c

ON EXHIBITION FROM DECEMBER 6

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PALETTE PATTER



by Alonzo Lansford

An artist considers it the supreme compliment for another artist to buy his work. The selling artists involved in this yarn will feel further flattered when they learn that the three buyers of their art (totaling more than \$400) are young service men studying painting under the G. I. Bill of Rights. One of them, Donald Gordon, scrubs his landlady's floors, paints signs for Contemporary Arts Gallery and ushers at Carnegie Hall to make the money. They are paying on the installment plan, of course, a procedure you'd be surprised how many people use to buy art (Eleanor Roosevelt, for one). Young Gordon used to be in Hollywood; his last job there was as double for Frank Sinatra. Says he lost the job when he lost weight—doesn't seem possible.

Homer and Christopher Marlow aren't going to like this, but Helen's of Troy is not the only face that launched a thousand ships: heading a list of "The Ten Most Interesting Faces in America"

is that of Henry J. Kaiser. We're not quite sure why, but the Artists League of America compiled the list, which also mentioned Gen. Omar Bradley, Sinclair Lewis (now we bet Dorothy Thompson is sorry), Kate Smith, Eleanor Roosevelt, Howard Hughes, Percy Faith, Ethel Barrymore, Joe Di Maggio and Danny Kaye.

Michael Freilich sold a painting by Remo Farrugio, about a year ago, couldn't locate the artist to pay him. Seems he'd left town, no one knew where. A short while ago Freilich was in Mexico City, vacationing. There's a black-out down there, on account of fuel shortage—no street lights except for occasional peddlers' lanterns. Freilich happened to be passing such a lantern just as a man brushed past him, going in the other direction. He wasn't sure, but took a chance and called, "Remo!" Yes, that's right: out of the darkness came Farrugio.

Joe Wolins, who had a recent one-man show at Contemporary Arts Gallery, tells the following: At Gloucester, each year, they revive the old Italian custom of blessing the fleet on the eve of the fishing season. It's a colorful and romantic affair and last year, Wolins, hearing that a Cardinal from Boston was scheduled to appear on the appointed day, got up before day-break with the idea of stealing a march on his fellow artists in the way of colorful material. He had got his sketching material all set up, just as the sun arose to reveal Louis Bosa, Iver Rose, Nathaniel Dirk and Gerrit

Hondius perched around the perimeter of the scene—all set for the same occasion! Each of these artists has had his version of the subject shown in various exhibitions. Louis Bosa's *Blessing the Fleet* was selected for this year's Carnegie Exhibition, but by some mistake was sent to the Pepsi-Cola Show instead: received a \$500 award.

We can do no better than put it down just as we got it from the UP: Jim Prestridge, senior Alabama Polytechnic architectural student, has his heart all wrapped up in his work. On his registration card, Prestridge listed his church preference as Gothic.

The financial page of a New York newspaper recently carried the information that "Allan M. Pope, head of the giant investment banking First Boston Corp., president of the Commerce & Industry Assn. and active in a long list of other (sic) civic causes, still finds time to be a hobby painter. . . . He admits that his painting alone would provide a pretty sparse living and he has kept his simon-pure amateur standing intact." It's a deal, Mr. Pope—you stay out of professional art and we'll promise not to invade the investment banking field.

Salvador Dali's Pebble Beach, Cal., home was burglarized, Nov. 1, and personal effects he valued at \$19,000 were taken. This, the reports say, included two fur coats, jewelry and silver. No mention was made of crutches or fur-lined bath tubs.

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Berlin Newsletter

[Continued from page 4]

mine discovery of the bodies of Frederick the Great, von Hindenburg and his wife, has been news; but an interesting glimpse is offered by Walker Hancock. When they were bringing up the one-ton iron-encased body of Frederick the Great on the elevator, the BBC broadcasting station suddenly burst forth with "God Save the King."

It wouldn't have been so startling for von Hindenburg to have known he was to be yanked from his eternal resting place, stuffed into a salt mine, and then flown to another crypt, but I am sure it was more than Frederick the Great could have conjured up in his wildest thoughts.

There seemed to be everything at the Weisbaden collecting point. Being used to reviewing old masters amid velvet trappings, as awe-inspiring as St. Patrick's, it was an art critic's field day for me to be able to walk over to a rack and, as casually as in an artist's studio, pull out a Holbein, Dürer, Raphael, Titian, Cranach or a Goya at will. And in Ted Heinrich's office may be found Memling's *Man with Pink*, the *White Roses* by Van Gogh, a famous Cézanne landscape and a Degas theatre piece. I was also surprised that members of the Cranach family live near by and are keeping up the painting tradition. Seems strange to go to a gathering and run into a Cranach roaming around with a cocktail in his hand.

You get used to a more casual treatment of art after such world shaking events as this war. Everything is being done to locate, preserve and restitute. Yet odd situations develop in this topsyturvy set-up. Like when we visited Princess Margaret of Hesse zu Rhine at Wolfsgarten near Darmstadt and found out about the picture under the bed. After a luncheon of farina and chives (and other CARE package delicacies), in the goodly company of barons and countesses, Prince Ludwig told us about Holbein's Madonna of the Burgermeister Mayer being kept in safe keeping under the bed. Now where else could you lunch on such with a Prince with a Holbein under his bed?

Next issue we go to Munich to see Georing's nudes and Hitler's potboilers.

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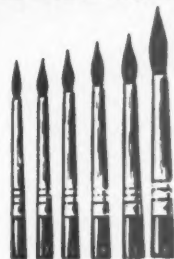
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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Boston, Mass.

15TH ANNUAL EXHIBITION. Jan. 12-31. Boston Society of Independent Artists. Open to all artists. Media: painting, sculpture, print. Purchase awards. Entry blanks due Nov. 20. Membership fee \$5. For further information write Jessie Sherman, Secty, 27 W. Cedar St.

Los Angeles, Calif.

JOHN F. AND ANNA LEE STACEY SCHOLARSHIP FUND. 1948-1949. Open to American citizens between ages of 18 and 35. Fund totals \$1,500. Will close Aug. 1, 1948. For blanks and further information write Stacey Scholarship Committee, Otis Art Institute, 2401 Wilshire Blvd.

Montgomery, Ala.

EIGHTH ANNUAL JURY EXHIBITION WATERCOLOR SOCIETY OF ALABAMA. Jan. 1-31. Montgomery Museum of Fine Arts. Open to all American artists. Media: transparent and opaque watercolor. Jury. Prizes totalling \$200. Fee \$1. Work due Dec. 1. For entry blanks and further information write Dr. J. E. Smith, Secretary, Watercolor Society of Alabama, Dept. of Graphic & Plastic Arts, University, Ala.

New York, N. Y.

AUDUBON ARTISTS 6TH ANNUAL EXHIBITION. Dec. 11-29. National Academy, 1933 Fifth Avenue. Open to all artists. All media. Jury. Prizes. Entry fee \$3. Entry cards due Nov. 26. Work due Dec. 4. For further information write to Room 307, 1501 Broadway, New York City 18.

9TH ANNUAL AMERICAN VETERANS SOCIETY OF ARTISTS, INC. Dec. 10-24. National Arts Club. Entry blanks due Dec. 1. For further information write F. A. Williams, 58 West 57 St., New York City 19.

81ST ANNUAL EXHIBITION AMERICAN WATERCOLOR SOCIETY. Feb. 9-Mar. 1. National Academy Galleries. Open to all artists. Jury. Prizes total \$900. Entry fee to non-members \$2. Work due Jan. 29; must be delivered by artist or agent. Exhibits sent by express or mail accepted by W. S. Budworth & Son, 424 West 52nd St. and Hayes Storage & Packing Service, 305 East 61st St. For further information write Walter L. White, 106 Newbold Pl., Kew Gardens 15, L. I., N. Y.

Paterson, N. J.

MIRROR OF AMERICA, FIRST ANNUAL GREATER PATERSON ART EXHIBITION. Feb. 1-28. Open to all artists. All media. Subject must pertain to Northern Jersey showing the historical, industrial or beauty spots of this area. Entry fee \$1. Awards. Jury. Prizes. Entry cards due Dec. 31. Work due Jan. 15. Work and requests for further information sent to McKiernan Art Center, 2 Park Avenue, Paterson.

Providence, R. I.

43RD ANNUAL EXHIBITION & SALE OF LITTLE PICTURES. Dec. 2-28. Providence Art Club. Open to all artists. All media. 12"x16" size limit excluding frame. Jury. Entry blanks. Work due Nov. 28. For further information write Burges Green, Chairman, Art Club, 11 Thomas St.

Seattle, Wash.

NORTHWEST PRINTMAKERS 20TH INTERNATIONAL EXHIBITION. Mar. 10-Apr. 4. Seattle Art Museum. Open to all artists. All print media. Jury. Purchase

prizes. Entry fee \$1. Entry cards due Feb. 16. Work due Feb. 18. For further information write Harold E. Kessler, Secy., Northwest Printmakers, 1733 E. 91st, Seattle 5.

Urbana, Ill.

NATIONAL COMPETITIVE EXHIBITION OF CONTEMPORARY AMERICAN PAINTING. Feb. 28-Mar. 28, 1948. University of Illinois. Open to resident artists of U. S. Media: oil, encaustic, tempera. Prizes total \$7,500. Entry cards due Jan. 15 (available Dec. 1). For blanks and further information write Dr. Frank J. Roos, Head, Art Department, 15 Architecture Building, University of Illinois.

Wichita, Kan.

17TH ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN GRAPHIC ARTS. Jan. 3-28. Art Association. Open to all artists of U. S. All print media. Jury. Purchase prizes. Work due Dec. 16. For further information write M. G. Schollenberger, Pres., 258 North Clifton, Wichita.

REGIONAL SHOWS

Athens, Ohio

6TH ANNUAL OHIO VALLEY OIL & WATERCOLOR SHOW. Mar. 1-31. Chubb Gallery, Ohio Univ. Open to residents of Ohio, Ind., Ill., W. Va., Pa., Ky. Jury. Prizes total \$500. Entry cards due Feb. 16. Work received Feb. 1-16. For further information write Dean Earl C. Seigfried, College of Fine Arts, Ohio Univ.

Burlington, Vt.

18TH ANNUAL NORTHERN VERMONT ARTISTS' EXHIBITION. Mar. 5-23. Fleming Museum. Open to all Vermont residents; by special permission to artists who spend some time in Vermont during the year. Media: oil, watercolor, pastels, etchings, charcoal, sculpture. Details available Jan. 1. Write to Harold S. Knight, 15 Nash Place.

Hagerstown, Md.

CUMBERLAND VALLEY ARTISTS 16TH ANNUAL. Feb. 1-29. Washington County Museum of Fine Arts. Open to all artists living between Harrisburg, Pa., Frederick, Md., Winchester, Va., and Cumberland, Md. Media: oil, watercolor, pastel, prints, drawings, sculpture. Jury. Prizes. Entry cards due Jan. 1. Work due Jan. 15.

Hartford, Conn.

38TH ANNUAL EXHIBITION ACADEMY OF FINE ARTS. Feb. 7-29. Avery Memorial. Media: painting, tempera, sculpture, graphic art. Entry fee to non-members \$4. For further information write Louis J. Fusari, Secy., Academy of Fine Arts, P.O. Box 204.

Newark, N. J.

SIXTH ANNUAL OPEN EXHIBITION OF N. J. WATERCOLOR SOCIETY. Jan. 19-Feb. 6. Newark Art Club. Open to all New Jersey born and resident artists. Media: watercolor, pastel. Jury. Entry fee \$1 for members, \$1.50 for non-members. Entry cards due Jan. 9, work due Jan. 12 at Art Club, 38 Franklin Street. For further information and entry blanks write to Herbert Pierce, Sec., 291 Millburn Avenue, Millburn, N. J.

Norfolk, Va.

SIXTH ANNUAL CONTEMPORARY PAINTINGS. Feb. 1948 Irene Leache Memorial. Open to artists born or residing in Va., N. C. Media: oil, watercolor. Jury. Prizes totalling \$350. Entry cards due Jan. 19. Work received Jan. 10-19 at Museum of Arts and Sciences, Yarmouth St., Norfolk. For entry cards and further information write Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2, Norfolk 7.

Santa Cruz, Calif.

19TH STATE WIDE ANNUAL EXHIBITION: Santa Cruz Art League. Jan. 26-Feb. 9. Civic Auditorium. Open to artists painting in Calif. Media: oil, watercolor, pastel. Jury. Prizes total \$235. Entry cards and work due Jan. 18. For further information write Maria S. Rodgers, Box 895.

Springfield, Mass.

28TH ANNUAL SPRINGFIELD ART LEAGUE MEMBERS' JURY SHOW. Feb. 1-22. Smith Museum. Open to members (dues \$3 per year). Media: oil, watercolor, sculpture, print. Jury. Prizes.

Youngstown, Ohio

13TH ANNUAL NEW YEAR EXHIBITION. Jan. 1-25, 1948. Butler Art Institute. Open to present and former residents of Ohio, Pa., Ind., W. Va., Va., Mich., Wash., D. C. Media: oil, watercolor. Jury. Prizes. Work due Nov. 16-Dec. 7. For further information write Secretary, Butler Art Institute, 524 Wick Avenue, Youngstown, Ohio.

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Bullet of Chicago

[Continued from page 8]

painters imitated Raphael without the glory of discovering a pristine Madonna in a living girl. Mengs was pretty nearly as good a draftsman as his idol, Raphael. But who cares for a Mengs Madonna, or who even has heard of one?

French Impressionists following Monet learned to use Monet's methods, but without the spontaneity of the inventions of those methods. In America, Monet trailed off into Inness, just as Cézanne later was to trail off into painters like Weber, or Renoir into our Glackens, or Paris Cubism into the Cubism on view at the Art Institute just now.

When art movements die, the spectacle is as sad as the death of a political enthusiasm, say Free Silver, High Protective Tariff or What to Do with the American Indian.

Many of us still living sat at the death bed of the beautifully anemic French Impressionism, the Mimi of art movements. We now are watching die, in the last stages of a less poetic consumption, the Parisian Abstractions.

The case of Surrealism, in the present show at the Art Institute, is less melancholy. Surrealism is a method of telling horror stories realistically, distorting them into dreams. It's a storyteller's art and not an art of fundamentals in painting or sculpture.

Our Surrealism at the Institute is every bit as good as the horror stories turned out by the thousands in pulp magazines.

Honoring Mary Cassatt

[Continued from page 16]

print are all brought to perfect fusion and fruition, in such works as the strikingly beautiful *The Toilet*.

In 1899 Mary Cassatt returned to America for a visit, eight years after she had finally conceded her readiness for a one-man show, held at Durand-Ruel in Paris. As can be seen in the later paintings now on view, this trip marked the end of her peak work. While later pictures may have gained in a certain ease and rhythm, their power is somehow lessened.

Although Miss Cassatt continued to paint for many years, her not inconsiderable contribution after this time is found in her ability to inspire other Americans to form art collections. Her fine judgment and perception of art, proven first in her own important work, is attested by such collections at the Havemeyer.—JUDITH KAYE REED.

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Varnum Poor Answers

[Continued from page 5]

mine. Maybe on your score-sheet it rated high—obviously "modern," well designed? At any rate Pepsi-Cola stomachs it. And the year before—you being on that Jury of Award—they stomachs a first award to as outright a Picasso swipe as one is apt to find.

This brings me to my second point. You seem enamored with score-sheets and classifications—Design 10, Color ½, Tone 4, Textures 1½, Mood 1; "Modern"—"Academic," etc. If that amuses you, fine. Nobody objects. But if you delude yourself into thinking you've got something absolute, that you can weigh one thing against another, then you become the same sort of reactionary that every self-righteous Academician becomes when he sets up his so-called "standards."

Why not try just quietly looking at a painting? Don't look for the name, or try to decide whether you classify it as "Modern" or what-have-you on your lists?

The quality in a painting which expresses, or is false to, that intangible core of the personality of a painter—that quality may seem clear as a bell to me, but may not even appear on your score-sheets. Finding it in some incomplete painting, I might very well place that painting above a well-organized, well-painted, highly competent and skillful painting which I felt lacked honesty and personality. Something like this must have happened in selecting the First Award that puzzles you so.

I was pleased, too, to find that neither I, or any member of the jury, had ever heard of the painter before. That made me less sure I was right, of course, for I don't flatter myself that I can see all of any painter in a single one of his canvasses. I must confess also that on another day or another month, or following another train of sympathies, I might have found another painting I liked better.

This is another way of saying that nothing in the show far outweighed all others. But there was a lot of painting I enjoyed looking at. A lot I thought was bad, but I give the Jury of Selection the benefit of the doubt, feeling they did their honest best with the pictures that came in. If you must fasten blame on somebody, blame those "important" artists who didn't send their work in (but all they were hurting was themselves; missing their chance for part of that \$35,000).

Probably next year the catalogue will read more like the Carnegie's, and everybody will be happy—except the little, unknown painters who won't be there.

—HENRY VARNUM POOR,
 Skowhegan, Maine.

Ed.:—Mr. Poor was one of the jurors who awarded the Pepsi-Cola first prize to Henry Kallem's *Country Tenement*.

Prints by Norman Kent

Norman Kent, managing editor of the *American Artist* Magazine and well-known illustrator and writer, is holding an exhibition of woodcuts and linoleum cuts, at the Woodmere Art Gallery in Philadelphia until Nov. 23. Also on view at the same gallery are paintings by Nancy Maybin Ferguson and William N. Goodell.

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The tremendous advance in the cost of pigments, whenever they are to be found, is almost inconceivable. The demand occasioned by the war threw prices so far out of line and depleted the supply to such an extent it will be some time yet before we may expect relief.

And about bristle brushes—we've heard much about the oil for the lamps of China, but little about the pigs. It is those pigs we painters are dependent upon. The hard luck is that so many of those pigs became casualties of the

war, which has been going on for decades.

We wish we might sound a cheerful note about brushes. So do our manufacturers. In the meantime don't shoot the fiddler. He is doing his darndest.

Justice for the Sculptor

Braving the chance of being called a common scold and accused of having but one string on our harp, we are again goaded into criticizing our old profession for its unpardonable treatment of sculptors, and portrait painters at times.

Recently, in Fort Worth, Texas, there was unveiled a statue of Will Rogers, which also marked the 68th birthday of our great philosopher and wit. It seems to your reporter, who rather specializes in horses, to be an unusually competent piece. Anyway, around this equestrian statue the whole great ceremony was conceived and carried out. It was of sufficient importance to bring

the General of the Army, Dwight D. Eisenhower to Fort Worth to unveil it. The pictures in the papers were notable enough to have a by-line at the bottom, "Associated Press Wire Photo." But hardly enough, we take it, to rate a by-line, or at least a mention in the caption that this center-piece, the thing around which the whole celebration hung was by Electra Waggoner Biggs. Surely the sculptor rated at least with the snap-shot artist who pressed the button for a photograph of this notable piece of statuary.

In passing, our League would be remiss did it not congratulate Amon G. Carter, the public-spirited Fort Worth publisher who commissioned and paid for the statue, and publicly felicitate him for this conspicuous patronage of art.

Early Returns from American Art Week

From California again comes a special 24-page "Art Edition" of the Monterey Peninsula Herald. We cannot begin to review it, for one is unable to give in our space even a resume of those bristling 24 pages with their live advertising and the reproductions of their talented artists. It must be justified, for this is almost double the size of the special supplement of the Herald published a year ago.

Here is a yard-stick by which publishers and merchants over the country may properly measure art appreciation. Those Californians surely have the bit in their teeth.

The New York show was a success beyond anything its sponsors had ex-

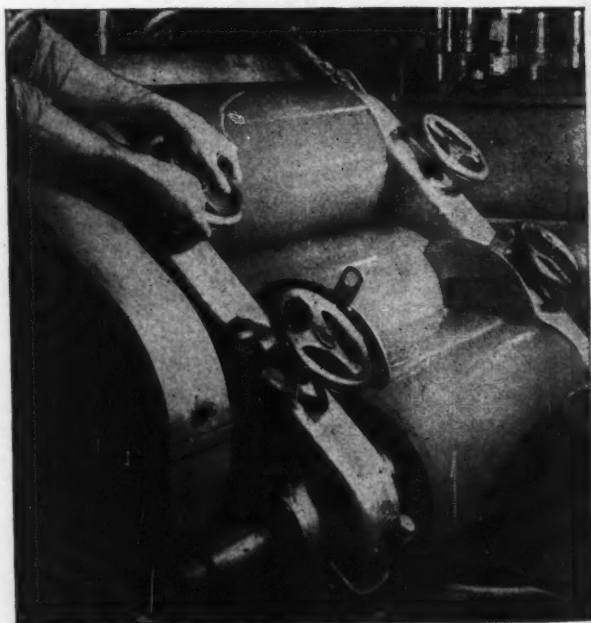
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pected. Cramped for space because of the season and because of unforeseen obstacles, it became necessary to reject some 70 worthy offers. It was a tough and thankless job for the jury of selection and we feared Chairman Morris might find it necessary to seek a rest-cure.

But the show went off splendidly. Sales were ahead of last year. The demonstrations, all well attended, started Monday, November 31, with your correspondent painting a horse and explaining the formula his mother taught him while a very small boy. Frederick Allen Williams, on Tuesday modelled a bust of the noted engineer, Dr. Neal T. McKee. On Wednesday, Hubert DeGroff Main painted a landscape in oil—the kind by which Mr. Main attained his reputation. Frederic Whitaker and Julius Delbos, each demonstrated the charm of watercolors and their mastery of this medium on Thursday.

Friday, Percy A. Leason painted a portrait of a beautiful matron, which we hope later to reproduce. Saturday, again the place was packed to watch our own Gordon Grant paint one of his inimitable marines in oil. The demonstrations and the show ended on Monday, the 10th, with another portrait demonstration by John S. Howell who has painted many of our Hollywood beauties.

Speaking of Demonstrations

The demonstrations at the recent New York City Chapter show at Wanamakers were a decided feature which greatly added to the attendance. Besides the art-minded public, there were numerous art students who came to see how it was done. Also there were many teachers who followed every stroke of the artists as they worked.

As we have insisted before, art is not taught, but learned, from seeing it done by those who know how. Not often is one privileged to see professionals of standing apply their mediums to canvas and boards, or model in clay. There have been so many calls for a repetition of this feature that the Chapter now has under advisement a plan to have a monthly get-together where some well-known artist will do his stuff. These demonstrations are eye-openers, even to the professional, for no two of them work the same way. Particularly is this noticeable with the portrait painters.

Our many Chapters will find this a very stimulating and entertaining way of interesting memberships and bringing out the potential art patrons.

About American Art Week

It is not generally known just how or why the first week in November should have been designated as American Art Week. It was first celebrated in Oregon. Our talented and energetic State Chairman, the late Mrs. Florence Dickinson Marsh, inaugurated it and with her Chapter made a success of it.

The idea originated in the mind of Mrs. Marsh that the League should adopt it and sponsor it as a nation-wide event. There was some misgiving on the part of the Board, fearing we did not have the equipment necessary to undertake it. Finally deciding its potentialities were too great to be overlooked, the National Board took it over. Its success has been unbelievable. At the end of 17 years it is so great it is unthinkable that it should not go on.

We have experienced difficulties and very trying situations. Politicians have attempted to seize it, and with the unlimited purse of the Government back of political set-ups like the W.P.A., it was twice attempted to kidnap it.

However, Art Week is not without its problems, chief of which is its location on the calendar. Merchants associations have found in it something worth while and have gotten behind it so far as possible. But the first week in November is far from being a good one for them in which to co-operate. It is the beginning of the holiday season—the busiest time in the whole year.

Particularly is this embarrassing in the larger cities, for our leading department stores are discovering that art is the final achievement in culture and therefore a must in the furnishing of a home. But it takes a great deal of sacrifice to give up the necessary valuable space to accommodate a show of any size at this particular time.

States like Florida find the first week in November very unseasonable. New York is saturated with exhibitions at this time. All of this raises the question whether some other date may not be more advantageous. It is the purpose of the board to canvas all the state organizations for their opinions.

So, give this some thought. Not just snap judgment, but review it and let us have your suggestions. What do you think? Write to your correspondent.—ALBERT T. REID.

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ALBION, MICH.

Albion College From Nov. 23: *The Great Passion, Direr Prints.*

ATLANTA, GA.

The Gallery Nov.: *Contemporary Paintings.*

BALTIMORE, MD.

Museum of Art Nov.: *Alfred Maurer.*

Walters Gallery To Nov. 22: *English Drawings & Watercolors.*

BOSTON, MASS.

Copley Society Nov.: *F. Sargent Egyptian Atlantean Collection.*

Doll & Richards To Nov. 22: *English Drawings & Watercolors.*

Guild of Artists To Nov. 29: *Laura Coombs Hills, Pastels.*

Holman's Print Shop To Nov. 22: *A. R. Crite Black Prints.*

Museum of Fine Arts To Jan. 4: *Rocklandson & Gillray, Satires.*

Public Library Nov.: *Asia Chiffre's Wood Engravings.*

Vose Galleries To Dec. 6: *John Wharf Watercolors.*

BUFFALO, N. Y.

Albright Gallery Nov.: *Contemporary Paintings & Sculpture.*

CHICAGO, ILL.

Art Institute Nov.: *58th Annual, Abstract and Surrealist.*

Associated American Artists From Nov. 22: *Cont. Irish Artists.*

Mandel Bros. Nov.: *Contemporary American Graphic Artists.*

Palette & Chisel Academy To Dec. 5: *Small Pictures Show.*

CINCINNATI, OHIO

Art Museum To Dec. 15: *2nd Regional.*

CLEVELAND, OHIO

Museum of Art To Jan. 11: *Exhibition of Gold.*

Ten Thirty Gallery To Nov. 29: *Work by Leon Gordon Miller.*

Town & Country Gallery To Nov. 28: *Work by Henry G. Keller.*

COLORADO SPRINGS, COLO.

Fine Arts Center To Dec. 1: *Douglas Parshall Watercolors.*

COLUMBUS, OHIO

Gallery of Fine Arts To Dec. 1: *Watercolor Society Annual.*

DALLAS, TEX.

Museum of Fine Arts To Nov. 23: *Old Masters from Met. Museum.*

DENVER, COLO.

Univ. of Denver To Dec. 1: *Harry Shoulberg Paintings.*

EUGENE, ORE.

Univ. of Oregon Nov. 22-Dec. 4: *Scalamandre Textiles.*

FITCHBURG, MASS.

Art Center To Dec. 8: *Contemporary American Paintings.*

HAGERSTOWN, MD.

County Museum To Dec. 7: *American Indian Paintings.*

HARTFORD, CONN.

Wadsworth Atheneum To Dec. 7: *Painters of Architecture.*

HOLLYWOOD, CALIF.

Stendahl Galleries Nov.: *Ancient American, Modern French Art.*

INDIANAPOLIS, IND.

Herron Institute To Dec. 21: *Arts of Italian Renaissance.*

KANSAS CITY, MO.

Art Institute Nov.: *Umberto Romano Illustrating Divine Comedy.*

Nelson Gallery From Nov. 22: *Francisco Dosamantes Paintings.*

LAGUNA BEACH, CALIF.

Art Assoc. Nov.: *European Tempers by Elsie Palmer Payne.*

LAFAYETTE, LA.

Southwestern La. Institute From Nov. 21: *Adolph Dehn.*

LA JOLLA, CALIF.

Public Library Nov.: *Earl Schrack Paintings.*

LOS ANGELES, CALIF.

Cowie Gallery Nov.: *Emil Kosa, Jr. Decker Studios Nov.: Georges de Saint-Germain.*

Hartwell Galleries To Nov. 28: *Poray.*

Hatfield Galleries Nov.: *Modern French Paintings.*

Mid 20th Cent. To Nov. 29: *Lundberg.*

Taylor Galleries Nov.: *James N. Rosenberg Paintings.*

Vigevano Galleries To Dec. 30: *Christmas Exhibition.*

LOUISVILLE, KY.

Speed Museum To Dec. 5: *English Prints; Nov.: Kentucky Portraits.*

MADISON, WIS.

Univ. of Wis. Nov.: *14th Annual Salon of Art.*

MANCHESTER, N. H.

Currier Gallery Nov.: *Chrysler War Paintings; Art Assoc. Show.*

MILWAUKEE, WIS.

Milwaukee College To Dec. 15: *Serigraph Prints.*

MINNEAPOLIS, MINN.

Art Institute Nov.: *French Prints.*

Univ. of Minn. To Nov. 28: *American Indian Paintings.*

Walker Center To Dec. 21: *Christmas Exhibition and Sale.*

MONTCLAIR, N. J.

Art Museum To Dec. 24: *Contemporary Painters & Sculptors.*

MONTEREY, CALIF.

Pat Wall Gallery Nov.: *Stevenson.*

MONTREAL, CAN.

Art Association To Dec. 7: *Royal Canadian Academy Show.*

MOUNT VERNON, N. Y.

Art Assn. To Nov. 28: *2nd Annual.*

NEWARK, N. J.

Art Museum Nov.: *Early American Portraits; New Acquisitions.*

NEW BRITAIN, CONN.

Art Museum Nov.: *American Provincial Paintings.*

NEW HAVEN, CONN.

Public Library To Nov. 25: *Burr.*

OKLAHOMA CITY, OKLA.

Art Center To Nov. 25: *11th Regional Print Annual.*

PASADENA, CALIF.

Art Institute To Nov. 23: *Buckley MacGurrin Oil Paintings.*

PHILADELPHIA, PA.

Academy of Art To Dec. 14: *Watercolor, Print, Miniatures, Annals.*

Art Alliance To Dec. 7: *Hirsch Oils.*

Carlen Galleries Nov.: *African Sculpture.*

Plastic Club To Dec. 3: *McMurtrie.*

Woodmere Gallery To Nov. 23: *Norman Kent Prints; Ferguson Oils.*

PITTSBURGH, PA.

Carnegie Institute To Dec. 7: *American Annual; Current Prints.*

ROCHESTER, N. Y.

Rundel Gallery Nov.: *Watercolors.*

M. C. Lane; *Book Illustrations.*

ROCKFORD, ILL.

Art Assn. Nov.: *Grandma Moses.*

SACRAMENTO, CALIF.

State Library Nov.: *Historical Scenes, Prints.*

Crocker Gallery Nov.: *Jacques Schuler Sculpture; Old Masters.*

SAN FRANCISCO, CALIF.

City of Paris To Nov. 29: *Group.*

Gump Gallery Nov.: *L. Macouillard.*

Legion of Honor To Jan. 4: *Second Annual Paintings.*

Museum of Art To Dec. 15: *22nd S. F. Women Artists Annual.*

SANTA FE, N. M.

Museum of Art Nov.: *12 Pastelists.*

SEATTLE, WASH.

Art Museum Nov.: *Americans of Negro Origin, Portraits.*

SPRINGFIELD, ILL.

Art Assn. Gallery Nov.: *Seaboard and Midland Moderns.*

SPRINGFIELD, MASS.

Museum of Fine Arts To Dec. 7: *Balsac and His Time.*

SYRACUSE, N. Y.

Art Museum To Dec. 7: *12th National Ceramic Annual.*

TERRE HAUTE, IND.

Swope Gallery Nov.: *Contemporary American Still-Lives.*

TOLEDO, OHIO

Museum of Art To Dec. 15: *Modern Sculpture; Watercolors.*

TRENTON, N. J.

State Museum Nov.: *Ancient Maya; Jacob Lawrence Temperas.*

UTICA, N. Y.

Munson-Williams-Proctor Nov.: *Philip Guston; Onondaga Silks.*

WASHINGTON, D. C.

Arts Club To Nov. 21: *Carl Nyquist.*

Bush & Weeks Gallery To Dec. 3: *Sarah Baker Paintings.*

Corcoran Gallery Nov.: *2nd Wash. and Vicinity Annual.*

National Gallery To Dec. 14: *War Paintings, Naval Services.*

Phillips Gallery To Dec. 2: *S. F. Bay Region, Paintings.*

Smithsonian Institution Nov.: *10th Metropolitan State Art Contest.*

Watkins Gallery To Dec. 1: *Shapiro.*

Whyte Gallery Nov.: *Robert Gates.*

WEST PALM BEACH, FLA.

Norton Gallery Nov.: *Selections from Summer School.*

WICHITA, KAN.

Art Assn. Nov.: *12 Kansas Artists.*

Art Museum Nov.: *Folk Art Exhibit.*

WILMINGTON, DEL.

Art Center To Dec. 7: *34th Annual.*

WORCESTER, MASS.

Art Museum To Dec. 28: *Regional Annual, Paintings, Crafts.*

NEW YORK CITY

A. C. A. Gallery (63E57) To Nov. 22: *M. Jules; To Dec. 6: Baumbach.*

Acquavella Galleries (38E57) Nov.: *Selected Old Masters.*

A-D Gallery (130W46) To Nov. 28: *Work by Alex Steinweiss.*

Allison & Co. (32E57) To Dec. 20: *George Bellows Paintings.*

American British Art Center (44W50) To Nov. 22: *Eugene Ullman.*

Architectural League (115E40) To Nov. 29: *Training for Architects.*

Argent Galleries (42W57) To Nov. 22: *Teichman; Anita Gooth; Yee-Ping Shen-Hsu.*

Artists Gallery (61E57) To Nov. 22: *Jennings Tafel.*

Asby Gallery (18 Cornelia) From Nov. 23: *Kurzen, Paintings.*

Associated American Artists (711 Fifth) To Nov. 29: *Joe Jones.*

Babcock Galleries (38E57) To Dec. 6: *Frederic Knight Paintings.*

Barzansky Galleries (604 Madison) Nov.: *Christmas Group Show.*

Belmont Galleries (26E55) Nov.: *Belmont Color-Music Paintings.*

Bignou Gallery (32E57) Nov.: *Dali.*

Binet Gallery (67E57) To Dec. 5: *Work by F. R. Ferryman.*

Bland Gallery (45E57) Nov.: *Early American Paintings.*

Bonestell Gallery (18E57) To Nov. 22: *Lola Munn Watercolors.*

Brooklyn Museum (Eastern Pkwy.) To Dec. 17: *Prints Exhibition.*

Brunner Gallery (110E58) Nov.: *Old Masters.*

Buchholz Gallery (32E57) To Dec. 6: *Max Beckmann Paintings.*

Carlebach Gallery (937 Third) Nov. 15-Dec. 2: *Permeke.*

Century Assn. (7W43) Nov.: *Artist Members Fall Exhibition.*

Charles-Fourth Gallery (51 Charles) Nov.: *Oils, Pauline Schubart and Ben Brown; Sculpture, Sandy Goodman.*

Chinese Gallery (38E57) To Dec. 5: *Emanuel Romano.*

Contemporary Arts (106E57) Nov.: *Paintings for Thanksgiving.*

Demotte Inc. (39E51) Nov.: *Charles Trenet.*

Downtown Gallery (32E51) To Nov. 29: *Niles Spencer Paintings.*

Durand-Buel (12E57) Nov.: *Degas.*

Duracher Bros. (11E57) To Nov. 22: *Old Master Drawings.*

Duven Bros. (720 Fifth) Nov.: *Masterpieces of Art.*

Egan Gallery (63E57) From Nov. 29: *Christmas Group Show.*

Eglington Galleries (101W57) To Nov. 29: *Rood; Houston.*

8th St. Gallery (33W8) Nov.: *Guild of Heights Artists.*

Feigl Gallery (601 Madison) To Nov. 22: *Morris Davidson.*

Feraril (63E57) To Nov. 22: *Paintings of Lebanon by Lane; "Report from Paris." Wing Howard; Nov. 25-Dec. 6: Clarence Carter.*

44th St. Gallery (133W44) To Dec. 2: *Betty Lane Oils, Watercolors.*

Frick Collection (1E70) Nov.: *Permanent Collection.*

Friedman Gallery (20E40) Nov.: *Robert M. Jones.*

Galeries St. Etienne (46W57) To Nov. 29: *Fritz Von Unruh.*

Galeries Vivienne (1040 Park) To Nov. 21: *Andre Salgo.*

Garret Gallery (47E12) Nov.: *Robert Bruce Rogers.*

Glackens Studio (10W9) Nov.: *10th Glackens Memorial Show.*

Grand Central Galleries (15 Vand.) To Nov. 22: *Wayman Adams; To Dec. 6: Hawthorne; Gordon Grant. (55E57) To Nov. 22: Hopkins Hessel; Nov. 25-Dec. 6: Clarence Carter.*

Grolier Club (47E60) Nov.: *American Hand Bookbindings.*

Hammer Galleries (682 Fifth) Nov.: *Permanent Collection.*

Jewish Museum (92 at Fifth) Nov.: *Jewish Art in Jewish Life.*

Kennedy & Co. (785 Fifth) To Nov. 29: *Herb Olsen; Field & Stream.*

Kleemann Galleries (65E57) Nov.: *John Shays Oils.*

Knoedler & Co. (14E57) Nov.: *Profiles, Boutet de Monvel; To Dec. 6: Sketches for Graziani Mural at Springfield Museum.*

Kootz Gallery (15E57) To Nov. 21: *Adolph Gottlieb Pictographs.*

Kraushaar Galleries (32E57) To Dec. 6: *Vaughn Flannery Paintings.*

Laurel Gallery (48E57) To Nov. 22: *Bumpel Usui Paintings.*

Levitt Gallery (16W57) To Dec. 6: *The Arts Integrate.*

John Levy Gallery (11E57) Nov.: *Old Masters.*

Julien Levy Gallery (42E57) Nov.: *Carl Hall.*

Lillienfeld Galleries (21E57) To Nov. 29: *Frederick Serger.*

Little Gallery (63 at Lex.) Nov.: *David Payne, Portraits of Room.*

Luyber Galleries (112E57) To Nov. 21: *Saul Schary.*

Macbeth Gallery (11E57) Nov.: *Henry Gasser.*

Manor House (283 Mad.) To Nov. 21: *Parsons School Competition.*

Matise Gallery (41E57) Nov.: *Matia.*

Metropolitan Museum (82 at Fifth) Nov.: *Japanese Prints; American Sculpture; Costume Institute.*

Midtown Galleries (605 Mad.) To Nov. 29: *Nagler.*

Milch Galleries (55E57) To Dec. 6: *F. Douglas Greenhouse.*

Morton Galleries (117W58) Nov.: *Group Exhibition.*

Museum of City of N. Y. (103 at Fifth) Nov.: *A Survey of Basins.*

